36359

National Library of Canada / Bibliothèque nationale du Canada

CANADIAN THESES ON MICROFICHE / THÈSES CANADIENNES SUR MICROFICHE

NAME OF AUTHOR/*NOM DE L'AUTEUR* JOAN M. BORSA

TITLE OF THESIS/*TITRE DE LA THÈSE* The Status of Art Education: Case Studies of Art Teachers and School Principals

UNIVERSITY/*UNIVERSITÉ* University of Alberta

DEGREE FOR WHICH THESIS WAS PRESENTED/ *GRADE POUR LEQUEL CETTE THÈSE FUT PRÉSENTÉE* M.ED.

YEAR THIS DEGREE CONFERRED/*ANNÉE D'OBTENTION DE CE GRADE* 1978

NAME OF SUPERVISOR/*NOM DU DIRECTEUR DE THÈSE* Ronald Mac Gregor

Permission is hereby granted to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

L'autorisation est, par la présente, accordée à la BIBLIOTHÈQUE NATIONALE DU CANADA de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans l'autorisation écrite de l'auteur.

DATED/*DATÉ* March 17/78 SIGNED/*SIGNÉ* Joan Borsa

PERMANENT ADDRESS/*RÉSIDENCE FIXÉ* 11239 123 St.
Edmonton Alberta
T5M 0E8

NL-91 (3-74)

National Library of Canada

Cataloguing Branch
Canadian Theses Division

Ottawa, Canada
K1A 0N4

Bibliothèque nationale du Canada

Direction du catalogage
Division des thèses canadiennes

NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us a poor photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30. Please read the authorization forms which accompany this thesis.

THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED

AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de mauvaise quálité.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30. Veuillez prendre connaissance des formules d'autorisation qui accompagnent cette thèse.

LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE

THE UNIVERSITY OF ALBERTA

THE STATUS OF ART EDUCATION: CASE STUDIES OF ART TEACHERS AND SCHOOL PRINCIPALS

by

© JOAN M. BORSA

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

AND RESEARCH IN PARTIAL FULFILMENT OF THE

REQUIREMENTS FOR THE DEGREE OF MASTER OF EDUCATION

DEPARTMENT OF SECONDARY EDUCATION

EDMONTON, ALBERTA

SPRING, 1978

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled .....THE STATUS OF ART EDUCATION: CASE STUDIES OF..... ..ART TEACHERS AND SCHOOL PRINCIPALS..... submitted by .....JOAN M. BORSA..... in partial fulfilment of the requirements for the degree of ....MASTER OF EDUCATION.....

.....Supervisor

.....

.....

DATE December 14, 1977

To my parents Olga and Andrew Borsa

ABSTRACT

Current literature and research suggest that the lack of public support expressed for art education threatens its existence as a school subject. Although the art teacher is crucial in determining the direction and quality of the art programme, he/she has little effect unless the schools cooperate by providing programmes, facilities and supplies. Attitudes towards art and the manner in which the programme is facilitated within each school are equally important determinants of a programme's direction.

It was the intent of this study to examine and compare four school art programmes, to consider what influence the administration has on determining the direction and quality of the art programme. Art teachers' and principals' perceptions of art education were analyzed, to identify discrepancies and describe the effect of those discrepancies on the art programme. Four junior high art teachers were selected from the Edmonton Public School System, and interviews were conducted both with the art teacher and the principal from each school. It was imperative that the teachers selected were well-qualified, competent art teachers capable of effectively implementing a quality-conscious programme. Given this, the effect of administrative influences could be examined. Criteria identified in a study by Cassidy (1967) were used as the basis for selecting the four art teachers.

The information provided through the interviews was condensed, formulated and presented in tables. A descriptive analysis accompanies each

table. From these data, conclusions were made about: 1) the influence the administration has on the art programme, 2) the nature of discrepancies between art teachers' and principals' perceptions of art education and 3) the effects and implications these discrepancies have on and for the art programme and art education in general.

The findings of the study indicated that art teachers do perceive the administration as exercising direct influence on their programmes. The teachers were asked to identify conditions that they perceived as influences on their effectiveness in implementing the art programme. Of the conditions they identified, 75% were either directly or indirectly related to the school administration.

It was discovered that art teachers are aware of discrepancies between their perceptions of art education and principals' perceptions of art education. It was further discovered that discrepancies do exist in that the two groups tended to perceive the significance of art to general education and the expectations for art as it might function within the school quite differently. These different assessments of art education were directly related to the amount of exposure the individuals had had to art education.

Finally, the four schools were analyzed individually, to determine what effect each administration had on the art programme. It was discovered that, in schools where the art teachers felt positive towards the administration, they appeared generally satisfied with their effectiveness in implementing the art programme. In schools where the art teachers felt negative towards the administration, they experienced frustration and difficulty with what they were able to accomplish in their art programmes.

ACKNOWLEDGMENT

I am grateful to the many people who have helped with the completion of this thesis. It has been particularly rewarding to work with Dr. Ron N. MacGregor, Dr. R. Bruce Morrison, Dr. Dave G. Wangler and Prof. Pat Rafferty. One couldn't ask for a more supportive, perceptive group of people. Individually and collectively these people have a very open and healthy manner of dealing with others. I deeply appreciate the genuine interest and concern that was evident throughout their assistance with this thesis.

A person who has contributed far and beyond what one would hope for is Dr. Ron N. MacGregor. It is difficult to articulate how highly I regard him as an educator, as an art specialist, as a person and as a friend. He has encouraged me in directions that were natural, challenging and satisfying. Most important, he has instilled within me an awareness and confidence that I know will serve me well.

Without the cooperation of the art teachers and school principals who participated in this study and the support and encouragement from my friends this thesis would never have reached completion.

I am fortunate to have an understanding companion who patiently saw me through the entire process. Having a strong base from which to function allowed me the time and energy to focus on this thesis. To my husband, L. Peter Feldman and our two furry friends -- thank you.

TABLE OF CONTENTS

CHAPTER		PAGE
1.	INTRODUCTION TO THE STUDY	1
	Background to the Problem	1
	Purpose of the Study	2
	Research Questions	3
	Need for the Study	4
	A Note on Case Study Methodology	6
	Definition of Terms	7
2.	REVIEW OF RELATED LITERATURE	9
	Development of Art as a School Subject	9
	Present Status of Art in the Schools	12
	Problems in Secondary Schools Art Programmes	18
	Problems in Elementary Schools Art Programmes	22
	Problems in School Art Programmes: the Research	25
	Art in the Schools: Some Persisting Problems	33
	Summary	36
3.	DESIGN OF THE STUDY: OVERVIEW	38
	Description of the Sample and the Procedures used for its Selection	38
	Instrumentation	40
	Methodology	40
	Interviews	40
	Delimitations of the Study	42
	Procedures for the Collection of Data	42
	Interviews	42

CHAPTER PAGE

Method of Analyzing Data 44

Interviews 44

Identification and Categorization of Subjects 44

4. ANALYSIS OF THE DATA: THE ART TEACHER SAMPLE 45

Art Teacher Responses 45

Question 1: Description of Art Facilities 45
Question 2: Opinions on Budgets..... 47
Question 3: Average Class Size..... 48
Question 4: Ideal Class Size for Art..... 49
Question 5: Length and Frequency of Art Class..... 51
Question 6: Janitorial Services for Art Room..... 52
Question 7: Significance and Expectations of Art..... 54
Question 8: The Reasons that Schools Offer Art..... 56
Question 9: The Reasons that Students Take Art..... 57
Question 10: Should Art be an Option?..... 59
Question 11: The Marking System in Art..... 61
Question 12: Relationship with the Administration..... 62
Question 13: Feedback from Administration..... 64
Question 14: Student Attitudes Towards Art..... 65
Question 15: Public Opinion Towards Art..... 66
Question 16: Feedback from Parents..... 68
Feedback from Other Teachers..... 69
Question 17: High School Art..... 70
Question 18: Teacher Involvement in Registration, Class Size and Timetabling..... 72
Question 19: Special Requests Made of Art Programme..... 74
Question 20: Art Teachers Without Art Training..... 75
Question 21: Art Teacher Training-Preparation..... 77
Question 22: Influences on Quality of Art Programme..... 80
Question 23: Recommended Changes..... 83

5. ANALYSIS OF THE DATA: THE PRINCIPAL SAMPLE..... 86

Principal Responses 86

Question 1: Description of Art Facilities..... 86
Question 2: Ideal Class Size for Art..... 87
Question 3: The Reasons That Schools Offer Art..... 88
Question 4: Should Art be an Option?..... 89
Question 5: Parent-Public Views about Art..... 91
Question 6: What Makes for a Good Art Programme?..... 93
Question 7: Art Background Required to Teach Art..... 95
Question 8: Why Students Take Art: Their Attitudes Towards Art..... 96

CHAPTER PAGE

Question 9: Significance and Expectations of Art 98
Question 10: Do Exams Affect Student Effort?..... 99
Question 11: Physical Features Necessary for Art Room ..101
Question 12: Influences on Quality of Art Programme 102
Question 13: The Marking System in Art 104
Question 14: Can Students Fail Art?.....104
Question 15: Advantages of Teaching Art 105
Disadvantages of Teaching Art 106
Question 16: Describing the Art Programme.....107

6. SUMMARY, CONCLUSIONS, IMPLICATIONS, RECOMMENDATIONS 109

Restatement of the Problem 109

Summary of Findings: The Teacher Sample 111

Administration's View of Art.....111
The Art Teacher's Qualifications.....112
The Facilities and their Design.....112
Class Size.....113
The Option System.....113
Attitudes Within School and School System.....114
Public Demand and Influence on School Boards 115
Administrative Leadership Offered by the Principal.....115
Time Allotment for Art 115
The Art Teacher in Isolation.....116
Timetabling.....116
Janitorial Service.....117

Summary of Findings: The Principal Sample 118

The Art Teacher.....118
Administrative Support.....118
The Facilities.....118
Attitudes Within the School.....119
Equipment, Supplies, Students.....119
Class Control, Clean up in Activity Class.....119
The Grading System.....119
General Educational Policies.....119
Public Demand for Art.....120

Summary and Discussion of the Research Questions 122

Art Teachers' Perceptions Versus Principals' Perceptions 130

Critical Interactions within the School 132

Recommendations for Further Research 144

CHAPTER PAGE

BIBLIOGRAPHY.....146

APPENDIX A: INTERVIEW SCHEDULE FOR ART TEACHERS 152

APPENDIX B: INTERVIEW SCHEDULE FOR PRINCIPALS 154

LIST OF TABLES

TABLE		PAGE
1	Description of Art Facilities	45
2	Opinions on Budgets	47
2a	Budget - Art Supplies	47
3	Average Class Size	48
4	Ideal Class Size for Art	49
5	Length and Frequency of Art Class	51
6	Janitorial Services for Art Room	52
7	Significance and Expectations of Art	54
8	The Reasons that Schools Offer Art	56
9	The Reasons that Students Take Art	57
10	Should Art be an Option	59
11	The Marking System in Art	61
12	Describe your Relationship with the Administration	62
13	Feedback from Administration	64
14	Student Attitudes Towards Art	65
15	Public Opinion Towards Art	66
16	Feedback from Parents	68
16a	Feedback from Other Teachers	69
17	High School Art	70
18	Teacher Involvement in Registration, Class Size and Timetabling	72
19	Special Requests made of Art Programme	74
20	Art Teachers Without Art Training	75
21	Art Teacher Training Preparation	77

TABLE		PAGE
22	Influences on Quality of Art Programme	80
23	Recommended Changes	83
24	Description of Art Facilities	86
25	Ideal Class Size For Art	87
26	The Reasons That Schools Offer Art	88
27	Should Art be an Option	89
28	Parent-Public Views About Art	91
29	What Makes for a Good Art Programme	93
30	Art Background Required to Teach Art	95
31	Why Students Take Art ... Their Attitudes Towards Art	96
32	Significance and Expectations of Art	98
33	Do Exams Affect Student Effort	99
34	Physical Features Necessary for Art Room	101
35	Influences on Quality of Art Programme	102
36	The Marking System in Art	104
37	Can Students Fail Art	104
38	Advantages of Teaching Art	105
38a	Disadvantages of Teaching Art	106
39	Describe Your Art Programme	107
40	What Influences the Art Programme	121
41	Significance and Expectations of Art	125
42	Significance and Expectations of Art	126

CHAPTER ONE

INTRODUCTION

Background to the Problem

The question of "quality" in education: its determinants, the climate required for its nurture and the conditions most favourable for its maintenance, is a continuing source of puzzlement for educators. It is important that educators in general attempt to identify and understand the sources from which qualitative school experiences may be derived. Similarly, conditions that negatively influence the educational experience must be recognized. This study focuses on these concerns as they apply to art education.

In the pursuit of quality art experiences, Cassidy (1967) conducted a study in Alberta to determine whether variances in the qualifications and professional involvement of the individual art teacher influenced the quality of the programme offered. He discovered that art teachers who had: 1) extensive preparation in the content of art through university studies, 2) a high degree of involvement with readings of professional art education literature and research, and 3) maintained an active involvement in personal studio work were offering the better art programmes in Alberta; that is, sound, quality-conscious art programmes. His findings seemed to confirm that the training and professional involvement of the art teacher are crucial factors in determining the quality of the art programme and the nature of the art experience offered.

While the art teacher is indeed a critical factor in determining the

quality of the art programme, other people within the school environment may have a significant influence on the art programme and ultimately affect the quality of the programme offered. Current art education literature and the comments of art teachers encourage the belief that the attitudes held by administrative decision-makers may have a significant influence on the art programme.

Both the art teacher and the principal make decisions regarding the art programme. Usually the art teacher makes decisions concerning curriculum content, objectives, and specific areas of focus. The principal makes decisions regarding budget, facilities, class size, timetabling, staffing, grading and general school policies, all of which have a direct impact on the art programme.

A principal's perceptions of art, his assessment of the significance of art to general education, and his expectations for the art programme as it might function within his school, will influence his dealings with the art teacher and his decisions in facilitating the art programme.

Warwick (1972) suggested that administrative decision-makers have the most direct influence on the art programme, but express the least conviction in the subject. This statement suggests that administrators as well as art teachers are crucial factors in determining the quality of the art programme.

Purpose of the Study

Eisner(1972) said it is important that we "understand the sources from which the competencies of teaching may be derived and identify the conditions that militate against teacher effectiveness." (p. 10) Cassidy's study suggested the teacher's level of competency is the crucial factor in

determining the effectiveness of the art programme. What conditions would art teachers, particularly those that Cassidy describes as characteristic of operating quality art programmes, identify as influencing their effectiveness in executing a sound art programme? Do art teachers feel the quality of the art programme is affected by people and circumstances other than themselves, and if so, in what way are they affected?

Essentially, the author proposed to examine and compare art teachers' and principals' perceptions of art education in order to describe discrepancies in perceptions among these individuals and discuss the extent of the influence of those discrepancies upon the art programme. The study was to focus on perceptions regarding: a) the significance of a school art programme, as it applies to general education, and b) the expectations for a school art programme as it might function within the school.

Research Questions

The following questions were posed for purposes of this study:

1. Do art teachers perceive discrepancies between their views of the significance of and expectations for art education and their principals' views of the significance of and expectations for art education?
2. What is the nature of these discrepancies as perceived by the art teacher?
3. Are there discrepancies between the perceptions of art teachers and principals regarding the significance of and expectations for art education?
4. What is the nature of the discrepancies between the art teachers' perceptions of the significance of and expectations for art edu-

cation and principals' perceptions of the significance of and expectations for art education?

5. If discrepancies exist, what is their effect on the art programme, within selected schools?
6. What implications do these discrepancies have for art teachers and for art education in general?

Need for the Study

There is a growing concern in North American art education literature and research regarding the status of art education within the schools and the quality of the art programme offered. In the early sixties, educators like Manuel Barkan (1962) expressed dissatisfaction with the fact that there exists a general feeling that art, at all levels of education, is subordinate to what may be regarded as more academic pursuits. The trend of writings on the subject since then indicates that art as a school subject still faces the same problems.

> "In many instances there is a low level of support for any type of art programme. In states hampered by recent severe budgetary restrictions and fiscal cutbacks, the value our society places on art is clear as art and specialists are dropped without a protest from hundreds of school programmes across the country." (Victoria, 1972, p. 18)

James Warwick (1972) has suggested that part of the problem stems from the fact that people with the most direct influence on the art programme frequently express the least conviction in the subject. "Few art teachers have any real influence with those holding the responsibility for broad educational policy and broad and direct administrative decisions." (Warwick, 1972, p. 20) In the same article he says, "Strong art programmes

invariably have strong administrative support and weak programmes do not." (Warwick, 1972, p. 21)

These comments suggest that administrative decision-makers do not share the art teacher's conviction that art is a serious, worthwhile subject.

It was the author's belief that, although art teachers may possess the qualities Cassidy describes as characteristic of art teachers effectively operating sound art programmes, in situations where administrative support is lacking, even the good art teacher will be affected. Hatfield (1972) said, "The quality of the art programme is often measured by the quality of the art teacher, but the best teachers cannot implement or generate a quality art programme," (p. 21) in a situation where inadequate facilities, scarce supplies, and negative attitudes prevail. Before art educators can concentrate on quality art experiences, they may have to deal with decision-makers in efforts to convince them that art is a vital part of a child's total education. Although budgetary cutbacks have placed restrictions on administrative decision-makers, it seems irresponsible to solve the dilemma by cutting certain programmes altogether.

Combs (1965) suggested that a teacher needs to feel there is purpose and significance to his efforts, that he is recognized as competent, reliable and dependable and that his contributions are appreciated. Lack of public and administrative support for art education in general, does little to reinforce an art teacher's sense of accomplishment. Under these conditions, the art teacher must learn to cope with his sense of isolation as an inevitable part of his professional life.

If art is to be perceived as a significant area of study, capable of contributing to education in a way equal to the "basics," there is a

need for administrative decision-makers at all levels to be exposed to some of the issues in art education, and to be made aware of what their teachers are trying to accomplish in the name of quality. There is a need for descriptive studies in art education where

> "the investigator does not introduce an experimental treatment, but rather attempts to measure existing conditions and to identify regularities among these conditions." (Eisner, 1965a, p. 57)

This study attempts to provide insight into existing conditions by: 1) investigating whether discrepancies exist between art teachers' and principals' perceptions of art education 2) describing discrepancies that may exist, and 3) demonstrating the effects such discrepancies have on the art programme.

The author believes this study will provide art educators and school administrators with a better understanding of art in the schools. As dedicated professionals, art educators need this kind of information to protect their integrity and to assist them in establishing and maintaining a vigorous platform within the larger educational establishment. School administrators should be made aware of the issues in art education if art education is to gain their support and be recognized as a vital component of general education.

A Note on Case Study Methodology

The intention of this study was to describe and analyze detailed individual perceptions in an attempt to understand the behavior and attitudes of the individual without developing principles or theories or generalizing the findings. The case study was considered to be the most appropriate

method of collecting in-depth information of a truly individual nature. In this method, subjects are able to express and describe perceptions that are unique and significant to their individual situations.

The sample was limited to four schools to allow the researcher to concentrate on the idiographic nature of the study.

Definition of Terms

For purposes of this study, working definitions of certain terms have been provided.

Administrative decision-makers. Although reference is made to all those individuals within the educational system responsible for broad educational policy and for broad and direct policies within the school, only school principals are discussed in-depth.

Aesthetic education. The development of sensuous knowledge through structured experiences related to the artist, the art historian and the art critic.

Art education. That portion of education devoted to developing aesthetic and visual literacy.

Art programme. The art education programme offered within the schools.

Attitude. An evaluative state of mind, behavior or conduct regarding a particular stimulus.

Basics. Those subjects within the secondary school curriculum that are required for promotion to the next level or grade.

Effective. Capable of producing worthwhile results.

Environment. One's physical and psychological surroundings.

Perception. An understanding or interpretation of a particular phenomenon.

Quality. A degree of excellence based on the objectives of art curriculum specifications.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Chapter Two attempts to review the literature which is pertinent to the study. The development of art as a school subject is outlined; art as a subject within the schools, its status and problems are discussed as they relate to the topic.

Development of Art as a School Subject

Art education in the public schools of Canada has never been a central feature of the larger educational framework, but rather an addition based on the needs of society at the time.

> "During its 150 years of growth on the North American continent, art education has adopted a number of distinctive value positions as the rationale of its existence in the larger educational context. Each value position has been drawn from the needs of society or from the larger educational philosophy. Rarely has art education had the institutional autonomy necessary to determine its own unique personal philosophy. It has never been central in the broader educational context and hence has had to rely on fluctuating societal support." (Jagodzinski, 1977, p. 1)

It appears that the earliest ideas about art in North American public schools were influenced by established European convention. In the case of females, art was practiced as a mark of cultural refinement and accomplishment. In the case of males, art served indirectly to train technicians and draftsmen for industry, and art programmes centred on hand-eye coordination and good

penmanship. Perhaps the earliest example of such a programme in North America was that of the Massachusetts schools, under the direction of Walter Smith, which flourished in the 1870's.

In the late 1800's the concept of art as "an appreciation of the beautiful" began to appear in educational literature (Lanier, 1972, p. 15). At the turn of the century, Arthur Wesley Dow pursued the concept of art appreciation and developed exercises in design such as color charts and value scales. The "Picture Study Movement," which consisted of exposing children to the works of masters, came into being. It was thought that through exposure to famous works, children would develop a sense of the "beautiful" and simultaneously be presented with historical and moral messages.

By 1900, the widespread influence of psychologists on educational philosophy shifted the focus of the art curriculum to the development of the child. At this point, although concepts of child development, creativity and art appreciation predominated in the writings of art education, many art teachers clung to the old system, which saw art as a rigid formal exercise (Jensen, 1976, p. 26). From its earliest days, art experienced fluctuations in support. In 1909, for example, art in the schools was at a low ebb. Only a select few high schools that had a large enough population were able to offer a programme in art (Jensen, 1976, p. 26).

By the 1920's, art had begun to focus on self-expression and originality; however, not until the 1930's did art regain strength in the school curriculum. The writings of John Dewey did much to promote art as an important school subject. The 30's, largely influenced by the Owatonna Art Project, sponsored by the University of Minnesota, promoted the concept of art as a way of life, an everyday activity. The project emphasized that there was no distinction between the fine and useful arts and introduced the

concept of aesthetic discrimination.

In the 1940's, ideas about art as an emotional release became popular. Notions of creativity from previous decades, combined with the new idea of art as an emotional outlet, promoted art as a psychological exercise (Lowenfeld, 1955). At the same time, efforts were made to give art credibility by evolving defensible arguments for its nurture in the schools. Statements about art education and courses of study began to appear. Ideas about art expanded to include art as a leisure activity.

A continued emphasis on creativity marked the 1950's. The effects of such disparate influences as Russian space travel and behavioral psychology were invoked to argue the importance of art in respect to general creativity. It was asserted that creative experiences in art could be applied to benefit the sciences and all other areas of behavior. Despite such optimistic utterances, no clear directions accompanied them and "traditional studio activity still dominated school art activities" (Lanier, 1973, p. 12).

The 1960's began with grumblings of discontent (Lanier, 1973, p. 12), concerning creativity as the central focus in art education. The influence of increasing social problems introduced new concerns for art education. The focus of the late 60's switched to environmental design, perceptual and visual awareness, interdisciplinary art activities and aesthetic education (McFee, 1970).

Although the 70's have continued to support environmental and sociological issues, the idea that has recieved the greatest recognition is that of aesthetic education. Manuel Barkan's Guidelines (1970)and David Ecker's major contributions to the Cemrel project (1971) did much to promote this most recent concept of art education. These two projects have provided a

base from which aesthetic education continues to develop.

Present Status of Art in the Schools

Although the greatest portion of literature presented in this chapter is American in origin, it is relevant in that art education in Canada has always been closely linked to emerging concepts and practices in America. In many instances, Canadian art education is patterned after American examples. Whenever possible, however, reference is made to Canadian literature and research.

Victoria (1972) succinctly described the present status of art in the schools when he wrote, "We are an endangered species. Above and beyond the many issues in art education the one of over-riding importance is actual aesthetic survival." (p. 18) He suggested that a society devoted to sameness, passivity, the cognitive and the absolute "basics" reveals a serious cultural Achilles' heel. Victoria expressed grave concern for the obvious lack of public interest in art education: "It is not surprising that art has become one of the many fragments orbiting the culture, surgically inserted as a formality into the educational institution and alien in the home." (p. 18)

He suggested that, in many instances, there is a low level of support for any type of art programme. Often first year art teachers are unaware of the harsh realities of the profession. The day-to-day combat "with the lot of educational kith and kin turn idealism and energy to exhaustion and disdain." (Victoria,1972, p. 18) He further proposed that art educators as a group have not been able to overcome the impact a "severely aesthetically disadvantaged populace" (p. 18) has had on the status of art

in the schools. He charged administrators who "provide and make mandatory" (p. 18) substandard teaching conditions with "irresponsibly contributing to and reinforcing an already dangerously low national level of aesthetic deprivation." (p. 18)

Victoria explained that art has consistently been treated as a subject for the elite, a means to develop manual dexterity or as an extra ... distinct in significance from general education.

> "Between inadequacy and mediocrity, a large proportion of the adult population is lodged on a ten-year-old level perceptually and creatively. The effects can be seen along every highway in the choices of products and the repetitious selection of things that look alike and are alike -- the total tapestry of an aesthetic malnutrition." (Victoria, 1972, p. 19)

His message is not what one would call optimistic. He does little to assure art teachers that their efforts are appreciated, though he does realistically illustrate what they are up against. Articles published in journals such as Art Education consistently refer to the plight of art education in the schools. Although authors vary in their assessment of what "ought" to be done to improve the present dilemma, they show consistency in identifying areas of greatest concern.

Problems regarding the status of art education that have appeared most frequently in art education journals in the last ten years are:

1) lack of public and administrative support
2) budgetary cutbacks
3) deletion of programmes
4) lack of trained art teachers at the elementary level
5) a misinformed general public regarding the significance of art to general education
6) lack of art educator representation in broad educational decision-

making

7) communication breakdown between the public, school administrators and art educator.

Thomas Hatfield (1972) suggested that art teachers constantly run into a communication problem with school administrators. He explained that teachers cannot implement a quality art programme in a substandard teaching situation. Often facilities, supplies, and equipment are inadequate. In an attempt to improve the existing situation, the art teacher may try to discuss the art situation with the administration. Many art teachers do not realize that administrators do not necessarily share their understanding of art.

> "When we do arrive at a point at which the administrator is listening to our request, we often confront him with seemingly vague and ambiguous causes for art, using terms such as 'creativity,' 'expression,' 'aesthetic,' for all of which he may have little or no deep understanding. Thus, in this brief encounter, we try to teach him what these terms mean and at the same time win our point. The art teacher leaves feeling he has fought for art, and the administrator chalks it up as another hassle with the art people. I am not saying that administrators should not be aware of art, just that it cannot be done in a 10 or 15 minute budget conference." (Hatfield, 1972, p. 21)

As Hatfield pointed out, art teachers seldom meet with an "art-minded" school administrator. Administrators do not necessarily share the art teacher's conviction in art. And yet these are the very people who are responsible for facilitating the art programme. Very few school administrators have been trained in the arts or have taken any art courses beyond the elementary level. It is questionable in many cases whether administrators possess the knowledge necessary to make administrative decisions about art.

> "Few would dispute the enormous impact on art education of budget cuts, widespread lack of status, etc., and yet many of these factors stem from decisions made by people outside the field of art." (Warwick, 1972, p. 20)

Warwick contends that few art teachers hold any influence with those responsible for broad educational policies. School superintendents, school principals, school board members, and the average taxpayer determine the nature of the teaching situation the art teacher comes into. Warwick has questioned how many of these decision-makers subscribe to art journals, such as Art Education, that could inform them of current issues and pedagogy in art education. His point has merit. On what do these people responsible for facilitating the art programme base their judgements? Are they aware of the need for art education and the significance of art education as presented by professionals in the field? These questions form the basis of this study.

In an article in Art Education, Bessom provided a synopsis of a White House Conference on Arts Education held in the fall of 1976. Representatives of national organizations in music, theatre, dance, art and health and welfare met with the office of Public Liaison to discuss basic aspects of quality arts education. Approximately fifty leaders from a wide range of major policy-making groups responsible for the nation's education programmes gathered to identify factors that hinder quality arts education for all citizens and recommend strategies for overcoming obstacles. Bessom writes that the very morning of the conference, radio newscasts announced that the superintendent of schools in the nation's capital was calling for a return to basics in the city's long-troubled school system.

The news item added a sense of urgency to the White House meeting that day.

According to Bessom the views expressed at the conference revealed a general concern over the lack of acceptance for arts education as essential and basic to general education. This sentiment was echoed by many participants: arts specialists, administrators and others in general education.

> "William Anderson of the American Association of School Administrators (AASA) commented that 'academics and the arts are really one and the same.' Bertha McGuire, President of the National Association of Elementary School Principals, added, 'The arts are not a garnish like a piece of parsley that can be taken off the plate.' And a representative of the American Federation of Teachers, saying that the AFT is totally committed to involvement in the arts in the public school programme, remarked that the arts are 'vital components of the education curriculum'." (Bessom, 1976, p. 5)

Martin Engel of the National Institute of Education (NIE) concentrated on the unique qualities of arts education, "The mind works in nonverbal as well as verbal information processing and thinking, and we know that verbal and nonverbal expression are not separable, but function in an integrated way within the learning organism. Therefore, the arts must play a major role in education as a basic skill." (p. 6) Bessom cites that the thrust of the early segment of the conference, as summed up in the words of MENC's Klotman:

> "It is time we reassessed our concept of what basic education is. The teaching of the arts is no more expendable than the teaching of reading and writing. Actually, arts education is another way of learning to live in this complex world, to be able to see, hear, and feel what has been created by man inspired. No more than any other subject area do the arts come naturally. They have to be learned and studied ser-

> iously in order to be apprehended. They are basic to a complete education.'" (p. 6)

Later in the conference, Elliot Eisner, president-elect of NAEA, explained that

> "The public doesn't have information about the place of the arts in the schools." Kathryn Bloom, director of the Arts in Education Programme of the JDR 3rd Fund agreed: "We make little effort to educate the communities. The arts don't have any enemies, but people in key positions don't know what to do about them." Gerard Knieter countered Bloom's statement: "The economy has made us realize that we do not all value the arts. The community does not agree about their value; their actions say otherwise." (Bessom, 1976, p. 6)

As the discussion continued, Bessom notes that comments focused on the lack of communication between arts educators and the general public.

> "There is a lack of understanding about the role of the arts in education." - Becky Shergens, HEW. "There is ... often public misunderstanding about the arts and their value which contribute to their being deleted as a frill or receiving only superficial attention in the school curriculum ... College entrance requirements, standardized testing, and other similar influences affect the place of the arts in education and often result in an artistic tokenism ..." - John J. Mahlmam, NAEA. "We have an education system that hasn't learned ways of using the aesthetic experience as a basic component of education - a system that continues to stress facts and ignores values." - James A. Mason, president-elect of MENC. "Beyond the positive educational aspects of the arts in individuals' lives lies a great need for those who make and control budgets to better understand each person's need for a working relationship with the arts." - Jouett Shouse, arts benefactor. (Bessom, 1976, p. 6)

Money and budgetary cutbacks were not seen as a problem themselves, but as a result of the lack of public and administrative support of the arts. The message apparent throughout the comments presented in Bessom's

article is that those people who could create a demand for the arts in education are not informed as to the need for arts programmes in the schools. The general public does not understand the role of the arts in education, nor does it realize the arts are basic and essential to a complete education. The majority of the public still associates basic, essential education with the three R's ... "and that's an antiquated philosophy." (Bessom, 1976, p. 6)

In a recent study by Shami and Hershkowitz (1975) a questionnaire was designed to determine the relative importance rating of the fine arts as a goal for public education. The study was conducted in the state of Maryland. The subjects for the study were categorized into groups depending on occupations, age, education and represented school systems varying in demographic characteristics. Respondents were asked to rank-order given goals of education. Although "knowledge of fine arts concepts" was considered a valid goal of education, it was consistently rated lowest or next to the lowest on a list of relative ranking. The researchers felt that, although one of the goals had to be at the bottom of the list, the consistency with which different respondent groups at both state and local levels rated this goal as lowest was disturbing. The study concluded by expressing the urgent need for art educators and curriculum designers in art education to communicate to the public the importance of fine art education.

Problems in Secondary Schools Art Programmes

Given the present cutbacks in art budgets, art programmes and art personnel, the number of students exposed to art in the secondary schools

is minimal. David C. Levy (1972) states that, as of the mid-1960's, fewer than half of the high schools in the United States offered art at all. In the less than 50% of the schools that did offer art, a very small percentage was able to take art because art in secondary schools is an elective and "As soon as art becomes an elective, only about 10% to 15% of the students can be expected to enroll." (Hubbard and Witkowski, 1975, p. 14).

If accurate, these figures indicate that approximately 5% to 8% of the total secondary school populace of the states receives some instruction in art. This means that over 90% of the total number of students that pass through the school systems receive instruction in art at the elementary level only.

> "If there were more art teachers in secondary schools, then a larger proportion of secondary school populations might be reached; but no such prospect is likely. The professional efforts of art educators will continue to be held down to the present token proportions in schools unless means are devised to overcome obstacles of staffing and programming." (Hubbard and Witkowski, 1975, p. 14)

Art educators such as Victoria (1972) have indicated that the present disregard for art education in the schools is contributing to an aesthetically handicapped society. David Levy, the dean of Parsons School of Design, New York, expressed concern over the state of secondary school art education in America. He felt that his opinions were shared by faculties and colleagues in other professional art schools.

> "We find too many of our entering students unprepared intellectually, technically, and psychologically. Most important, we feel this lack of preparation is

the result of factors which are very much within the powers of the secondary school establishment to correct." (Levy, 1972, p. 6)

Levy continued:

"Tragically, we see far too great a number of potentially capable young people who, for lack of even the most basic cultivation of their abilities, are almost totally unable to form their latent skills and insights into a cohesive whole. From the point of view of a specialized college of art, or even the art department of a liberal arts college, these students need remedial work despite their natural gifts. This is an unforgivable waste of time, money, and talent. Worse, it is a source of discouragement to those young people who have the potential to become the next generation of artists and teachers of art." (p. 7)

His conclusions are equally sombre:

"Despite our wealth as a nation, our enormous industrial productivity, and our extraordinary standard of living, it appears to me that our society is less interested in the arts today than at any time in its history. Our compulsion for technology has not only led to the destruction of our ecological balance, it has had a markedly dehumanizing effect upon our culture. I am deeply concerned by our national lack of regard for the arts. If economic support is any measure of our cultural attitude, we are in a desperate spot, for, at the current rate, we may live to see many of our most important museums close their doors, our serious theatre disintegrate, and the devastation of our best schools of art, music, and drama." "It is an old story to me, upon interviewing a bright and talented student who has somehow found his way to Parsons, (often as a transfer student) to learn that his guidance counsellors, usually aided and abetted by his parents, placed every obstacle they had at their disposal in the way of his taking art courses in high school, let alone making the subject his major. Art is simply not respectable in our schools and communities -- and especially not for men." (p. 9)

Levy points to the ill-founded relationship between the arts and

the less academically able, as a serious barrier for art programmes everywhere. In his opinion, art is used as a dumping ground for students who are unable to cope academically. This, he says, is

> "a most unhappy circumstance since it has been our experience, as well as that of almost every college of art in the United States, that there is a definite and positive correlation between general intellectual ability and ability in the visual arts. Yet this practice causes the bright student to avoid the art department, since he does not wish to be stigmatized within the school sub-culture." (p. 9)

Although students get little or no exposure to art during their schooling and art is not supported by the general public as an important, worthwhile activity, there is evidence that current enrollments in post-secondary activities in the visual arts are on the increase. In an article written in 1976, Frances Anderson refers to a study conducted between 1971-1973 which indicated that 15.22% of the undergraduates of 82 institutions and 5.16% of the graduate students were majoring in art. Additionally, there was a slight increase in students entering art teacher preparation programmes. For some reason, despite the tight job market and lack of public support for the arts, students are seeking professional training in art.

> "This rise in enrollments in the visual arts appears to be tied in part to the general shrinkage of the job possibilities. In January 1974 a special issue of The Chronicle of Higher Education was devoted to the upsurge in enrollment in visual arts. When students were asked about their choice of majors, one point came through. The logic went something like this: "I cannot get a job when I graduate anyway ... so I am going to study art which is something I really want to study."" (Anderson, 1976, p. 14)

It is unfortunate that, if students are seeking art experiences in spite of the lack of encouragement from the school, their parents and the general public, they start with little or no previous training. As Levy illustrated, students beginning their art experiences at eighteen require remedial work.

A great deal of time, energy and money is wasted, bringing them to a level they should have achieved elsewhere. Because some students do come from situations where they have received substantial art instruction, standards for admission to art schools must attempt to accommodate students with obvious skill and students who have had no previous art education, but show latent ability. Not only is this an administrative nightmare, but a mammoth task if students who are not acquainted with basic terminology and concepts are to reach the standards set for promotion to subsequent courses.

Problems in Elementary Schools Art Programmes

According to Hubbard and Witkowski (1975), more than 90% of the total school population receives art instruction at the elementary level only. In Canada and the United States, elementary art is usually taught by the general classroom teacher. These teachers are seldom art specialists, but general elementary teachers who have a minimal amount of art training.

Eisner (1965) tells us that

> "art education for the vast majority of American children is typically the responsibility of the million and a quarter teachers who have majored in elementary education and who might have taken one, perhaps two, courses in art or art education in a teacher training program." (Mittler, 1974, p. 8)

Undoubtedly, the lack of trained elementary art teachers, who constitute the bulk of a child's art experience, have a significant effect on shaping an indifferent general public.

In an article on assessing attitude changes toward art, Jones (1972) referred to Eisner's comments regarding the desperate need to improve the attitudes of future elementary teachers. Eisner is quoted:

> "These are the people who are primarily responsible for art education in American schools. Less than one-half of American secondary schools require a course in the visual arts for graduation, and less than ten percent offer a major in art, so that most students terminate their formal education in art at the seventh grade. The instruction students receive in grades one through seven is generally provided by a teacher who has majored in elementary education rather than art education." (Eisner, 1965c, p. 44)

Mittler refers to comments Flannery has made about elementary art programmes.

> "Merle Flannery describes the elementary art class as little more than entertainment, where projects are presented which are easy for children to do, can be taught quickly and efficiently, and are safe, hard to botch up, and non-threatening." (Mittler, 1976a, p. 13)

He continues:

> "In too many elementary schools the art program continues to consist of little more than a series of unstructured and unrelated activities during which children produce items of questionable value with a variety of art media. It is difficult for a child to feel a sense of accomplishment after having been led step by step through a series of mindless operations culminating in a product that looks remarkably similar to what everyone else in the class has produced." (Mittler, 1976a, p. 13)

In too many cases, teachers jump from project to project, encouraging recipe-products that have no logical sequence or reason for being.

> "Too many so-called art programs, devoid of carefully selected content or structured sequence, look as if the teacher purchased a book of arts and crafts activities and initiated the school year on page one, and ended it on page 58." (Mittler, 1976a, p. 13)

Decision-making and discovery, which children should experience in a well-structured, meaningful art activity, occur in very few elementary art classrooms. Instead, teachers hand out the paper and paints and leave it up to the children to create ... to express. One cannot blame the elementary teachers. They were not required to go beyond one course in art during teacher training. They try to do the best they can; they search for new ideas for art activities in an attempt to fill the void in their training.

Martin Engel (1976) stated that "most art classes in the elementary schools are conducted by teachers with a limited level of artistic competence matched only by equally limited pedagogical skills." (p. 4) He quotes Katherine Kuh's observation that "the younger the child, the less experienced his art teacher," and goes on to discuss the fragmentary relationships that exist between subjects at the elementary level. He says: "It is not only the low level of effective instruction but the divisiveness and separateness of the arts and non-arts at the elementary level that has proven harmful to the education of every child." (p. 6)

Problems in School Art Programmes: The Research

If only a very small number of students receives instruction in art after grade six, this suggests that parents and elementary teachers are predominately responsible for the instruction and exposure students receive in art. Given that most elementary teachers have had one, at most two courses in art or art education, (Eisner, 1965b) and that there is widespread lack of support for art on the part of the public, it is logical to question the quality of instruction and exposure students are receiving.

The Eisner Art Information and Attitude Inventories (1965c) were designed to measure information and attitudes towards art. The two instruments are each composed of sixty multiple choice items. Students were asked to select one correct answer out of five alternatives given. The study was composed of four subtests, each containing fifteen questions. The information inventory deals with: information about art terms; information about art media and processes; information about artists and their work; and information about art history. The attitude inventory deals with: voluntary activity in art; satisfaction in art; self-estimate in art; and attitude toward art and artists.

The study was administered to 1,485 subjects attending eighteen institutions in six states. The subjects were composed of two groups; students attending secondary school who had elected to take a course in art at that level (41% had taken two years of art or more) and students who were majoring in elementary education at a college. The first group was considered to be an art-interested population. The second group was of particular interest, since these are the people largely responsible for art education in American schools.

The results indicated that the secondary art students held more favourable attitudes toward art than did the elementary education majors. Scores at each grade level tested indicated that females scored higher than males. Eisner (1965c) suggested that the culture in which we live tends to view the artist and artistic interests as something less than masculine -- perhaps even effeminate (p. 46). Eisner explained that this is in keeping with the Allport, Vernon, Lindsay Study of Values (1960) which clearly placed women's aesthetic interests significantly higher than men's, while men are higher than women in economic interests. Considering that most administrative decision-makers in the schools are male, and theoretically not partial to aesthetics, the dilemma of art education in the schools gains some fascinating dimensions. Eisner suggested that art educators are working in a sexually-biased field.

Eisner concluded that failure to do well on the information inventory was probably indicative of the premise that students are not taught in the areas that were tested. The subjects did least well in the subtests dealing with information about artists and art history. Of the 1,485 subjects, 38% believed that Picasso and Matisse worked in the 17th and 18th century. Over half of the subjects believed that Rembrandt was either Italian or French and 30% of the college seniors thought that Picasso was an impressionist.

The results of Eisner's study indicated that future elementary teachers are not well prepared in terms of information and attitudes regarding art. Secondary art students do in fact score higher than those people who will be responsible for art education in the American schools.

In a study conducted in Alberta, Sadler (1969) used the Eisner Art Attitude and Art Information Inventories to determine attitudes and

knowledge of art at the local level. Sadler's study was based on her concern that middle and lower socio-economic groups in North American society have possessed and do possess negative attitudes toward art and particularly toward art appreciation. These attitudes are reflective of a utilitarian base within our culture, where only practical activities are valued and considered necessary.

Sadler explained that art education in Canada has suffered for several reasons:

> "1) a lack of adequately trained art personnel,
> 2) inadequate facilities, equipment and materials, and
> 3) a need for more favourable attitudes toward art on the part of educators and the public." (Sadler, 1969, p. 20)

The purpose of her study was to determine whether there were any differences in student attitudes toward art and student knowledge about art resulting from varying approaches to instruction in art appreciation. Art history, analysis of art works, visits to galleries and museums, design elements and principles, and environmental studies were defined as the five components of art appreciation in Sadler's study. The subjects were all Grade IX students.

The findings showed that varying the amount of instruction in art appreciation did not have any bearing on the students' performance on the Eisner Inventories. All of the groups tested fell below the mean set by Eisner's study.

In the three groups tested, the female students consistently scored higher means on both the Art Attitude and Art Information Inventories than did their male counterparts. These findings are consistent with Eisner's and indicate that although most of history's famous artists are male, North

American culture promotes art as a feminine activity.

All three groups exhibited overall "middle-of-the-road to negative attitudes towards art" (Sadler, 1969, p. iv). Sadler discovered that students tended to reflect attitudes from the home and that these were largely negative due to Alberta's pioneer heritage where the emphasis is on utilitarianism and not on frills such as art.

Gene A. Mittler (1976b) conducted a study to examine whether existing attitudes towards art could be altered. He noted that studies in various fields have shown that a student's favourable and unfavourable attitudes about art will affect his perception and his judgement during classroom encounters with diverse works of art. This appeared to be especially true in the case of elementary education students enrolled in college art and art education courses. Mittler suggested that many of these students lack depth and breadth in the past experiences they have had with art; and, as a result, they tend to respond in an almost automatic fashion to art works that are similar to those experienced in the past. Consequently, the value of any attempt to deal effectively with art and art criticism in classes composed of such students is largely dependent upon whether or not the instructor is able to overcome the impediments to learning imposed by existing attitudes about art. (Mittler, 1976b, p. 13)

The purpose of Mittler's study was to test an instructional strategy in art criticism to encourage elementary education students to re-consider their attitudes towards works of art, and to encourage new positive attitudes. The results of the study indicated that the experimental groups who received instructional strategy, significantly changed their attitudes and employed a significantly larger number of aesthetic judgements when asked to respond to a selection of art slides. The control group failed to demon-

strate a change in attitude and tended to employ consistently the same number of aesthetic judgements when asked to respond to the same selection of art slides.

Marvin Grossman (1971) conducted a study to examine the relationship between teachers' attitudes about their own artistic ability, their ability to teach art, and the behavioral consequences of these attitudes. He explained that, although elementary teachers are expected to teach everything, the time they spend on subjects like art is individually determined. As a result, some teachers may elect to teach art for sixty minutes every Tuesday morning or only when they are caught up with work in the "basic" subjects.

Grossman's study found that teachers with more positive art attitudes (as measured in the study) do spend more time on art activities. Grossman added, however, that more time spent on art is no indication that the art experiences are also of a more positive nature. He concluded that the lack of qualitative interactions is likely a result of elementary teachers' lack of knowledge about art education and how to teach art.

The results of this study could be hypothetically extended to suggest that, if parents and elementary teachers are largely responsible for art education in North America, those people with more positive attitudes towards art would provide for more art experiences. Unfortunately, due to the lack of exposure to professional art training, this willingness to provide for art experience is not necessarily reflected in the quality of learning experience for the child. It appears that positive attitudes are an indication that those people could be worked with, and, through exposure to exercises such as those outlined in the Mittler study, could be

encouraged to operate on a more informed, more skilled level.

The question which arises from examining the results of the Eisner (1965c), Mittler (1976b) and Grossman (1971) studies is this: Do elementary teachers who lack professional training in art education and who, based on past experiences, maintain narrow views towards art education, negatively influence the students they instruct? Michael C. Holen(1973) elaborates on this and contends that teachers can indeed exert substantial influence on the attitudes and ideas of the students with whom they come in contact. His concern is whether these teachers are able to instill in their students an awareness of the relationship of art to present environmental concerns. That art education is presently very involved with environmental issues is something with which most art educators will agree. Do elementary teachers realize this aspect of the art curriculum and are they delivering this message to their students?

Holen's study examined the teachers' attitudes toward the relationship of art and the individual, art and society, art and education, and, most importantly, art and the environment. The subjects were from the University of Oregon; all were enrolled in art education courses. Three distinct groups were selected: subjects planning to be elementary teachers; subjects planning to teach art at the secondary level; and subjects planning to teach art at the college level.

The results of this study revealed that, as groups were more intimately involved in art, their expressed attitude toward relationships become more positive. Superior consistency in art relationship attitudes was exhibited by those subjects planning to teach college art. This repeated itself when secondary-route people were compared to elementary-route people, especially in the relationship of art to the environment. As sophistication

and involvement in art increases, there is an apparent increase in positive consistent attitudes towards art and its relationship to selected environment variables.

Holen concluded that these results are especially pertinent to educators working with future elementary teachers. He suggested that the environment and its relationship to art is a crucial issue that students will not be made aware of unless their teachers are first made aware.

What Holen's study strongly intimated is that elementary art teachers are not doing what specialists in the field suggest is significant and necessary. It appears that they are ill-prepared to teach art, are not aware of the significance of art to the child and education in general, and certainly are not exposing children to what professionals in art education are committed to. It appears that most elementary programmes are still concerned with technique and product-oriented projects that pass the time, are safe and easy and do not require much preparation. Given that these people are primarily responsible for art education in the schools, it is little wonder that the general public still regards art as a "frill," a "recipe" and above all a "no-content," "not important" subject.

Hogg and McWhinnie (1968) conducted a study with elementary children based on the Eisner Information and Attitude Inventory Test. The purpose of the study was to examine whether formal exposure to art terms and concepts is helpful or essential to change children's behavior in studio art activities. The study was especially interested in considering the influence of the home in determining a child's willingness to accept art in the classroom.

From the results, it was learned that third grade females held the highest positive attitude towards art, while sixth grade males held the highest negative attitude. The results showed that generally, parents who played down the importance of art had children whose attitudes toward art were negative. Students who showed high positive attitudes had parents who regarded art as being important.

This study illustrated that children tend to model their behavior and attitudes after their parents. In the case where parents do not regard art as important, children will generally display the same attitude.

In a similar study, Nancy Green (1975) studied the effects parental behavior and attitudes towards art may have on the child. Twenty-four students (the complete class) from an advanced drawing and composition class answered a questionnaire Green designed for the study. The results of the study indicated that students were well supplied with some basic art materials in their early years. They had limited exposure to art galleries and museums; few art objects (no originals) and no art books were in their homes. While their parents were uninformed about art, these same parents, were, nevertheless, heavily biased against modern art. Students received moderate parental approval to make art, but only the "realistic" kind was permitted. Green suggested that although the findings are limited, parental interference in a child's visual artistic development could have long-range effects.

Ruth Ford (1964) conducted a study in the province of Alberta to examine the status of the elementary art programme and teachers' opinions about art.

She discovered that teachers who had no formal art training were

found to be the teachers who saw little value in art, who felt incompetent teaching art, and who favoured the use of exchange art teachers or art specialists. It is important to note that only 19% of these teachers described themselves as inadequate in teaching art. Ford concluded that although art is accepted at the elementary level in schools, the existing organization and administration of the art programme make it difficult to be optimistic about the quality of art in the elementary schools.

Art in the Schools: Some Persisting Problems

In 1951, Forbes outlined the development of art education as a school subject in Canada with particular emphasis on how the status of art might be strengthened. His study was based on the desire to bring art into a closer relationship with general education and the general public. It is interesting to compare the problems of art education in 1951 with the problems identified in the 70's. Forbes refers to an article written in 1946 by Blanche Sneel in which she described the conditions present in Ontario's art education programmes.

Sneel criticized the forces that allow some forty students into art class at once. Often, she continued, the grade nine student is being taught by a person who did not go beyond grade eight art.

> "Art is so lowly regarded and so little emphasized in our curriculum that students proceeding to institutions of higher learning seldom consider it for further study, whereas we have many examples of teachers who are continually glorifying pursuit of the sciences, languages and mathematics as worthwhile fields of endeavour. The bitter truth is that here in this country art is not recognized as of major importance in the future life of our citizens. Its permanent values are not known." (Sneel, 1946, p. 125)

In his comments Forbes explained that the "general tenor of recent articles, is one of criticism." "The public are unable to make sound choices in design, in architecture, in town planning and in appreciation of fine arts. The vast majority is still indifferent..." "Until a more benevolent attitude on the part of educators and the public is forthcoming," art would have difficulty making its contribution to general education. (p. 51-52)

Twenty-five years have passed since those comments were made; but art educators still face many of the problems Forbes described in 1951. Forbes suggested that the general lack of public support in art education is a result of shortages in the 40's, when art programmes were increased in number but qualified teachers were not available to teach them. The result, he explained, was that people learned to regard art as easy and not worthwhile because of their own experiences in school. As he pointed out, an overall shift in attitudes will be a slow process. One would think that over 25 years there would be some obvious changes and improvements to report. Our facilities have improved, more money is available for art supplies. Senior high art teachers are generally competent. Junior high art teachers are usually trained in art; however, art still remains an elective. Students can take it, if they wish, for enrichment or enjoyment. Students are not required to pass electives at the junior high level which means art teachers receive no support from the system itself in promoting the seriousness or significance of the subject. As in 1951, general education and the general public still have a very narrow understanding of art education.

Forbes commented on the correlation between "art" and "frill" as

viewed by general educators and the public in the province of Alberta. From his observations, it appeared that the utilitarian nature of the pioneer heritage in Alberta promotes absolute essentials and does not regard extras, such as art and drama, as a basic component of general education. Out of necessity, people learned to do without in the depression. The aftermath of those years has instilled a very strong sense of "basics" in a second and third generation pioneer-based province. Because of this, Forbes suggested, Albertans are more likely to value subjects that lead to jobs. Practical skills, such as good home-making, carpentry, mechanics, typing, etc., are also highly valued, as they are very helpful in the home. Subjects such as art and drama are things to pursue in your spare time, when the work is all done, when the food is on the table and the money is in the bank.

In 1951, Forbes recommended changes that would improve the status of art as a subject in the schools. The recommendations he made were fairly detailed and focused on these general concerns:

1) increased time for art, with definite directives to teachers about the amount of time to be devoted to art
2) increased programming in junior high, as this is the age when emphasis on art could be very beneficial
3) increased recruitment of grade 12 students taking art so more demand would be created by the general public over the years
4) making art compulsory in secondary schools or making it a requirement for university entrance
5) persuading administrators that art can not be taught effectively where the number of pupils exceeds twenty, or at most 25

6) revision of curricula with emphasis on current art education philosophy; inclusion of art appreciation
7) updated and greater amount of supplies
8) establishment of a B.Ed. programme for art teachers
9) appointment of a provincial supervisor of art
10) appointment of specialized art teachers as "travelling teachers"
11) a requirement that superintendents and administrators take courses in the philosophy of subjects they have had no training in
12) design of art rooms specifically for art, not as general classrooms.

Although these recommendations were made in 1951, they are not unlike suggestions that art educators are making in 1977. This, in itself, suggests the seriousness of the lack of support for art in the schools on the part of administrators, educators and the public.

Summary

In this chapter an attempt has been made to place the present status of school art programmes into context by providing an overview of the development of art as a school subject and examining problems in both secondary and elementary school art programmes.

From the material presented in this chapter we have become acquainted with problems which the art teacher can expect to encounter at the secondary level. Although these problems manifest themselves in different forms they tend to stem from one major source: the lack of public and administrative appreciation and support for art as a vital part of a child's education.

Whether the problems identified in Chapter Two assume similar importance or whether some are perceived as more crucial than others, are matters with which the remainder of this study is concerned. The next chapter will describe how a sample of Alberta teachers and administrators was selected to provide answers at the local level to the questions raised thus far.

CHAPTER THREE

DESIGN OF THE STUDY

Overview

This chapter describes the selection of the sample, the rationale behind the method of collecting data and the method of instrumentation. Data collection procedures are described. Delimitations of the study are defined.

Description of the Sample and the Procedures Used for its Selection

In selecting art teachers for this study it was necessary to ensure that they were well qualified with respect to art training, art involvement and art awareness. These qualities were outlined by Cassidy (1967) as characteristic of a well qualified art teacher, one who would be capable of effectively operating a sound art programme. Cassidy's study was conducted in the province of Alberta and established criteria that influence the quality of the art programme. This study was also concerned with quality art programmes in the province of Alberta but attempted to consider the influence of administrative decision-makers and what, if any, effect they have on the quality of the art programme. Accepting Cassidy's findings, it appears obvious that the qualifications of the teacher are of major significance to the art programme. For this reason it was crucial to select only teachers that satisfied Cassidy's criteria and to determine if in addition to a competent teacher, a principal is a significant factor in

determining the quality of the art programme.

Without conducting a separate study, it was difficult to determine which art teachers were, indeed, well qualified. As the study was to be conducted within the city of Edmonton, it was ultimately decided that those teachers who had served as cooperating teachers to student art teachers satisfied Cassidy's criteria by virtue of their training, their experience and their willingness to work with others in the field. Because the greater number of cooperating art teachers appeared to be employed by the Edmonton Public School System, that body became the logical choice from which to draw the sample for the study.

While Cassidy's study was conducted at the senior high school level, this study was to be conducted at the junior high school level. Comments presented in Chapter Two suggest that the elementary art programme exists in the form of a token gesture, as few elementary teachers have adequate training in art. If these speculations are indeed true, most students would first be exposed to a specialized art teacher and a legitimate art programme at the junior high school level. For these reasons the junior high level would be particularly challenging to the teacher and conducive to the interests of this study. So it was decided to select only junior high art teachers from the Edmonton Public School System. A list of co-operating teachers was drawn up and seven were selected in keeping with the following criteria:

a) representation from various parts of the city

b) representation of both male and female art teachers

c) representation from as wide a span of teaching experience as possible.

d) cooperation from the selected art teachers and their respective school principals.

Instrumentation

Methodology

The use of case study methodology enabled the researcher to collect detailed information of a truly individual nature. This method does not develop theories or generalizations but attempts to understand the behavior and attitudes unique to each individual's situation. Subjects are not tested or required to respond to a set of preconceived statements but are encouraged to express and describe their personal views regarding selected topics.

Interviews

The interview schedule was designed by the researcher for the purpose of eliciting:

a) the opinions of art teachers and principals regarding the status of art in the junior high schools

b) the perceptions of art teachers and principals regarding the significance of a school art programme as it applies to general education

c) the perceptions of art teachers and principals regarding the expectations for a school art programme as it might function within the school

d) statements from art teachers and principals concerning what they believe influences the operation of an art programme in the junior high schools.

This material forms the bulk of Chapters Four and Five.

The schedule was compiled as a guide to the researcher but questions were left flexible in order that the researcher could explore individual contributions of teachers and principals involved in the study, as these arose.

The interview schedule for the art teachers was compiled after the researcher had had an opportunity to meet and talk with all seven art teachers. The interview schedule for principals was developed after the researcher had collected data from the teachers. In this way the researcher was able to develop an interview schedule that included spontaneous individual contributions from the art teachers. Copies of the schedules used in the conduct of the interviews are included as Appendices A and B.

Of the seven schools selected, all seven art teachers and all seven principals willingly agreed to participate in the study.

After visiting each art teacher on an introductory basis two schools were eliminated. The art teachers in both these schools did not satisfy Cassidy's criteria with respect to art preparation and training. A third school was eliminated because of the similarity between the art teachers at this and another school with respect to age, experience, training and sex. The teacher at this particular school was not as vocal in her responses as all the other teachers and the success of data collection in this study depended greatly on the unreserved willingness of subjects to participate in the interview.

Thus, four schools were used in the study. Both the art teacher and principal were interviewed in each school.

Delimitations of the Study

The study was delimited by the following factors:

1. The study was confined to four selected junior high schools within the Edmonton Public School System.
2. Only certain aspects of what might influence the operation of a sound art programme were considered; these being discrepancies in art teachers' and principals' perceptions of art education and the influence of those discrepancies upon the art programme.
3. Only teachers who were cooperating art teachers in 1976-77 were considered for inclusion in the sample.

Procedures for the Collection of Data

Interviews

After the initial selection of the seven schools, all the art teachers were contacted by telephone. The purpose of the study was outlined and their participation invited. The principal of each school was then telephoned and given an explanation of the study and its purposes. The positive reaction of the art teacher was indicated to them and their permission sought to conduct the interview with the art teacher concerned. All principals were invited to participate in the study at that time. All teachers and all principals invited to participate agreed to do so.

Appointments were made with the art teachers at their convenience. In all cases this was either after school hours, during lunch hour or during a spare period. All principals were interviewed during regular school hours.

Introductory interview sessions with the art teachers were conducted during the second and third week of March, 1977 and the second week in April, 1977. Second interviews with the teachers wherein an interview schedule was used, were conducted in the last week of April, 1977, and the third week of May,1977. The introductory sessions with all seven teachers were approximately an hour in length. Second round interviews with the four teachers selected for the study were each approximately an hour and a half in length.

All interviews with the principals of the four schools selected for the study were conducted in the first two weeks of June, 1977. Each interview was approximately an hour in length.

The interviews were carefully recorded by writing and recall. The researcher spent two months as a participant observer in a variety of situations developing recording, observation and recall skills prior to conducting the interviews. In the interview sessions the researcher worked with an interview schedule which was designed to allow the researcher to record responses quickly and accurately. This method allowed the researcher to record responses as well as make observations. Immediately following the interview the researcher reviewed the written data to check the accuracy with which the interaction had been recorded. One interview was recorded by using a battery operated cassette recorder, however, this method proved to be more mechanical and less conducive to establishing rapport and was therefore abandoned.

Method of Analyzing Data

Interviews

The interviews were transcribed by the researcher immediately following the interview session. Responses were analyzed to eliminate information not relevant to the topics of concern. Condensed statements were formulated and categorized in tables. The abbreviated statements were set aside and returned to several weeks later when the passage of time might have aided the researcher's objectivity. These were checked and compared against the original responses to determine the accuracy with which the original material had been retained.

Identification and Categorization of Subjects

As is the practise with case studies, care has been extended to preserve anonymity of subjects. To ensure consistency, the school, the principal and the art teacher from each of the four selected settings have been identified by one letter. The letters A, B, C, and D identify the four schools and the respective art teacher and principal.

CHAPTER FOUR

ANALYSIS OF THE DATA: THE ART TEACHER SAMPLE

In this chapter and in Chapter Five, the conduct of the interviews outlined in Chapter Three is described. Teachers' responses are analyzed in this chapter; principals' responses are dealt with in Chapter Five.

Art Teacher Responses

The form of questions stated in this chapter represents the general sense of the question. Specific wording varied with each interview.

Question 1: How would you describe your teaching facilities?

TABLE 1

Description of Art Facilities

Comments	Teacher A	B	C	D	Total
Lack of windows ... lighting and view very important	*		*		2
Art room poorly designed	*		*	*	3
Art room too small for size of classes			*	*	2
Other options have better facilities			*		1
Lack of proper storage space	*		*	*	3
Art room not suited to art				*	1
Facilities adequate but could be better	*	*			2
Very pleased with facilities					0
Teach art in regular clasroom as well as art room				*	1

* indicates mention of an item by a teacher

Question 1

Of the four teachers interviewed, no one was completely dissatisfied

nor very pleased with his/her present facilities. Teachers A, C and D felt the design of their art rooms had been very poorly conceived and that the resulting physical layout did not accommodate the physical demands of the subject. These three teachers wondered who, in fact, designed art rooms and why art teachers, who live and work in the space, do not appear to be consulted. Lack of proper space for storing art supplies and art projects also concerned teachers A, C and D.

Teachers A and C mentioned the need for more windows and natural light in art rooms. These teachers believed it was very important to have windows to connect students with their environment, the weather and therefore, some possible source of inspiration or mood. They claimed that artificial light and no windows in the art room produced an atmosphere in which it was difficult to teach art. Teacher A had student-taught at school D and described the room as too small, artificially lit and very difficult to work in. Teacher D corroborated this impression, describing her facilities as cramped and not suited to art. Teacher D mentioned that, due to the number of art classes offered at her school, it was necessary to teach some art in a regular classroom. This room had no sinks or storage and art supplies and projects had to be transported to and from the art room at the beginning and end of each class.

Teachers C and D believed the existing art rooms were too small for the size of art classes. They both felt the size of facility should influence the number of students allowed in an art class. Both teachers mentioned they had little voice in determining class size and could see no hope of the situation changing.

Teacher C said that art had the lowest priority in the school with regard to facilities and equipment. This teacher thought other options were

given better space and location within the school and sophisticated equipment had been purchased for those areas. The art room at this school was shared by two art teachers, which made the small room even smaller. Teacher C indicated that even simple modifications, such as relocating the kiln, would relieve the problem, but was unable to negotiate the alteration with the principal.

Teachers A and B believed their facilities were adequate, but could be better. They both felt that in terms of the school as a whole, their facilities were reasonable. Teacher B had taught at school C and said the facilities at school C were slightly better for art than his present facilities.

Question 2: How do you feel about the art budget?

TABLE 2

Opinions on Budgets

Comments	Teacher A	B	C	D	Total
Am satisfied with my budget	*	*	*	*	4
The budget is very reasonable	*	*	*	*	4

TABLE 2a

Budget - Art Supplies

School	Art Budget	School Art Fees	Number of Art Students	Allotment per Student
A	$1000.00	1.00	170	$6.30
B	$1190.00	1.25	345	$4.70
C	$1200.00	1.00	570	$3.00
D	$1100.00	1.00	350	$4.14

Question 2

All four teachers were of the opinion that budgets for supplies were satisfactory. No one felt money was a problem with regard to actual art supplies. Only teacher B was able to quote the amount the school board allocated per art student. Teacher A knew the exact amount of the art budget for the current and upcoming year. The remaining two teachers, C and D, knew only approximately what their total budgets were. Schools A, C, and D charged an additional art fee of $1.00 per student. School B charged $1.25 and was increasing it to $1.50 for the upcoming school year.

Question 3: What is your average class size?

TABLE 3

Average Class Size

School	Largest	Smallest	Average
A	30	14	23
B	29	23	28
C	33	17	28
D	34	20	30

All four teachers had strong opinions regarding class size in art. These responses were elaborated upon when teachers were asked what the ideal class size for art should be. All of the responses concerning class size appear in the following table on ideal class size.

Question 4: In your opinion what would be an ideal class size for art?

TABLE 4

Ideal Class Size for Art

Comments	Teacher A	B	C	D	Total
Low 20's would be ideal	*	*		*	3
No more than 20			*		1
30 is overcrowded for art	*	*	*	*	4
Present art classrooms overcrowded	*	*	*	*	4
The nature of the subject suggests smaller classes	*	*	*	*	4
Standard of work higher in smaller classes	*	*	*	*	4
Art requires time and space for the individual	*	*	*	*	4
Larger classes less productive, less beneficial	*	*	*	*	4
Activity-oriented classes require smaller numbers	*	*	*	*	4
Quality of art experience affected by class size	*	*	*	*	4
Discipline problems with large numbers in activity class	*	*	*	*	4
Overcrowded class negatively affects instruction	*	*	*	*	4
Overcrowded class restricts curriculum	*	*	*	*	4

Question 4

Teachers were almost unanimous in their opinions on ideal class size and how class size affects the teacher, the student, and the art experience.

All four teachers felt thirty students for art at the junior high level is highly overcrowded; that, for the size of the work area, thirty is an impossible number to work with; and that the highly individual nature of the subject dictates more time and space per student

than the existing system allows. Teacher A presented the example of thirty students in a fifty minute period with a five to ten minute clean up allotment, permitting 1.3 minutes of individual attention per student. He explained that in a subject that stresses the development of the individual, lack of time and too great numbers do not allow a teacher to give guidance, discuss individual approaches, and offer suggestions at a personal level. Teacher B said the real benefit of taking art comes when you are able to take field trips, have discussions, and have the opportunity to express yourself. He felt he was unable to tend to these things when the class was overloaded. Teacher A commented that if you were willing to sacrifice your standards and the quality of the programme, you could probably accept fifty to a hundred students and teach only drawing and painting.

The teachers were agreed, that overcrowded classes presented discipline problems because of the freedom-oriented, individual nature of art. Teacher D felt the entire period was often spent "settling them down." This teacher said students come to art expecting freedom, expecting to be able to do their own thing; the art and work were secondary to them.

All teachers mentioned noticeable difference between overcrowded and smaller classes. They thought less time was wasted on discipline and more time was spent with each student in smaller classes. In smaller classes, the teachers felt they were able to give individual attention, have discussions and exchange ideas. They also said they had time to motivate those students who were less interested or less productive. Teacher A reflected that junior high students were not self-disciplined or self-motivated in a classroom situation and that it was necessary to have sufficient time to encourage them to work.

Teachers A, B, and D mentioned that, if the art programme should deal with a variety of media, as the curriculum guide suggests, and with 3-D as well as 2-D studio activities, they could well be working with saws, with chemicals, and potentially dangerous equipment. For this reason, the class size should be carefully regulated, as in industrial arts, to suit the activity. Teachers A, B, and D thought class size should be restricted to the low twenties and teacher C felt twenty should be the cut-off number.

All four teachers said the present class size negatively affected the quality of the art experience for both student and teacher. They explained that they had to neglect certain portions of the curriculum because of the safety factor and the potential for destructive use of expensive materials in a situation where they could no longer offer proper supervision.

Question 5: How many times a week do students have art?

TABLE 5

Length and Frequency of Art Class

School	Length of Period	Frequency
A	50 min.	every other day
B	45 min.	three times a week
C	60 min.	twice a week
D	60 min.	twice a week

Question 5

The discussion that followed this question was directly related to

class size. All four teachers expressed opinions regarding the highly individual nature of art and that the subject requires more time and space per student than they are able to provide.

Question 6: How would you describe the janitorial services as related to the art room?

TABLE 6

Janitorial Services for Art Room

Comments	Teacher A	B	C	D	Total
Custodians are very cooperative	*				1
Custodians understand art requires additional cleaning	*				1
I'm not satisfied with the cleaning		*	*	*	3
They clean the art room but they don't like to			*	*	2
Custodians complain about cleaning art room			*	*	2
Room is not suited to art and difficult to clean				*	1
Entire school is not being cleaned properly		*			1

Question 6

Only Teacher A was very pleased with the cooperation of the custodial staff in cleaning art room.

Teachers B, C, and D expressed dissatisfaction with the cleaning given their art rooms. Teacher B felt the individual custodian was simply not capable of thorough efficient cleaning. The custodian was elderly and did not seem alert enough to operate effectively. According to the teacher, the principal had tried to correct the situation, but the union stipulates that only work below a certain level is questionable and cause for dismissal. The teacher said for the time being their hands were tied. Two of the dis-

satisfied teachers, C and D, explained the custodial staff had clearly expressed negative feelings about cleaning the art room. Both art teachers had received direct complaints from the custodial staff about how difficult the art room was to clean and remarks about the mess. One of the teachers, teacher C, had an encounter with a cleaning lady about emptying garbage cans and later mentioned the incident in the staff room. The teacher thought that someone had spoken to the cleaning lady, as she has never been bothered by her since.

Teacher D felt that the art room was not suitable for art and therefore, when a paint spill occurred on the newly waxed floor, the cleaning staff became very upset. This teacher added that, if the art room had the proper floor surface, the cleaning staff would never have had the opportunity to become so concerned. The teacher felt they expected the art room to be like any other classroom; "They don't realize it's natural for certain messes to occur." In discussing the janitors Teacher D said, "I could live without their complaining."

Teacher A, who was pleased with the custodial services, offered that when you teach art you must be political and establish good rapport with the janitor. This teacher made a conscious attempt at developing positive work relations with the custodial staff. Next year the teacher hopes to build up photography and will require a dark room. The janitor has offered the teacher one of the custodial storage rooms for this cause.

Question 7: What do you think art has to offer to students?

TABLE 7

Significance and Expectations of Art

Comments	Teacher A	B	C	D	Total
To develop and heighten perception	*	*	*	*	4
To help students enjoy life and leisure	*	*	*	*	4
To develop critical thinking and decision making	*	*	*	*	4
To develop an awareness of their environment	*	*	*	*	4
To maintain a balanced ecuation	*	*	*	*	4
To develop an appreciation for art and its outlets	*	*	*	*	4

Question 7

All four teachers expressed similar opinions about the significance of art as a course of study. They were unanimous in identifying what they considered to be the major contributions of art to education in general.

The teachers all were of the opinion that there is a need to develop the individual's sense of perception. They felt perception is a vital part of an individual's life and that art is the only subject that deals with it. In all cases, developing skills and behaviors necessary for the professional artist was of secondary concern.

The teachers regarded art as a vehicle for developing self-discipline, critical thinking and the use of the decision-making process. Teacher C viewed studio activity as a series of problem-solving activities which had much to offer an individual in making choices and decisions.

It was agreed that art develops an awareness of the environment we live and work in. All four teachers thought it was necessary for students

to be made aware of themselves in relation to their environment. Again, they felt students should develop critical thinking with regards to their environment on a day-to-day basis. In a similar vein, all teachers said that, because art is a subject that develops and sensitizes perception, it ultimately helps students enjoy life and leisure more.

All the teachers saw art as a necessary part of a balanced education. Teacher C believed it could easily become a core subject, offering skills in critical thinking and mental discipline that subjects such as math do now, but offering the added dimension of developing individual approaches.

The four teachers hoped that students would develop an appreciation for art and its outlets on a day-to-day basis. They felt that students should be aware of how the print on the cereal box got there, how design affected everyone daily, how to decide on the colour scheme for a room, what the dynamics of color are, how decisions, whether in the art classroom concerning the shape of a clay pot or outside the school regarding the style of their clothes, are something they will always do on a day-to-day basis. Teachers also expressed concern over students developing critical thinking in their roles as consumers. They indicated that students should be made aware of mass production and encouraged to be critical in making purchases.

Question 8: Why do you think art is offered in this school?

TABLE 8

The Reasons that Schools Offer Art

Comments	Teacher A	B	C	D	Total
Traditionally it's one of the options	*	*	*	*	4
They don't think about why they offer it	*	*	*	*	4
Principals feel it's easy to teach so it's easy to offer	*				1
Principals tend to follow the leader	*	*			2
Principals wouldn't see it as related to life		*	*		2
Once it's scheduled they forget about it	*		*	*	3
You can get special budgeting for it			*		1
It's a way of having bulletin boards decorated			*		1

Question 8

All four teachers thought school principals offer art because other schools offer art and traditionally, art is offered at schools. "It is one of the options," Teacher C remarked.

Three teachers (A, C, and D) agreed that principals tend to forget about art once they have scheduled classes. They suspected that principals do not have reasons for offering the subject and therefore are happy to adopt a "laissez-faire" position once things seem to be running smoothly. Teacher A said it was easy to offer because principals feel anyone can teach it. Teachers B and C were convinced that principals would not see it as related to life, but just as a fun, leisure-oriented subject. Teacher C thought that principals felt good about offering it because the school could get special funding for art; or perhaps it was offered so that bulletin boards would be decorated.

Question 9: Why do you think students take art?

TABLE 9

The Reasons that Students Take Art

Comments	Teacher A	B	C	D	Total
It's the lesser of two evils	*	*	*	*	4
Sometimes it's considered playtime or easy	*		*	*	3
You can't fail it	*		*	*	3
They need a certain number of hours of "A" options			*	*	2
As in many options to put in time	*		*	*	3
You can take the next level after failing it	*		*	*	3
Often the only choice left for lower academic students			*		1
You don't have to work in art	*		*	*	3
It's a filler	*		*	*	3

Question 9

It was agreed that students were inclined to take art because it was the lesser of two evils. One teacher explained that if the choice is art or math option, art is selected because it is less work. Teachers felt art has a reputation for being easy and not counting and that students often select it for those reasons. Teacher C said that art is tabled opposite "better" programmes that higher academic students would normally select and that often this means art is one of the few choices left for the students with low marks or for those who are not academically inclined.

Teachers A, C, and D suspected students often take art because they can't fail it and they do not have to work in it. Teacher A elaborated: "Kids are bright enough to figure out the system" ... "They know where work counts and where it doesn't. I can't argue with them ... it doesn't matter

if they fail art." Teachers C and D surmised students took art because they need a certain number of hours of "A" options.

Although teachers A and C mentioned that some students did sincerely express interest in the subject, they felt the majority took it for other reasons. Teacher C sensed that in tabling classes, art and drama were the last choices for students who did not want academic options. This teacher mentioned that home economics and industrial arts are limited to twenty students a class and after all things are considered, art and drama take the spillover.

Teachers were unanimous in construing that because students do not need options for promotional marks, they tend to put in time but little effort.

Question 10: Do you think art should be an option?

TABLE 10

Should Art be an Option?

Comments	Teacher A	B	C	D	Total
Everyone should be required to take art	*		*	*	3
Option subjects carry the connotation of not counting	*	*	*	*	4
Students expect to put in minimal effort	*	*	*	*	4
Because they can't fail students feel art does not count	*	*	*	*	4
They often don't work or try because art doesn't count	*	*	*	*	4
There is no motivation to do well in options	*	*	*	*	4
The option teacher has no marks, no exams to fall back on	*	*	*	*	4
If option marks counted students might try harder	*	*	*	*	4
School policy regarding options rubs off on students	*	*	*	*	4
Option teachers not consulted about students				*	1
Students should be graded for all subjects	*	*	*	*	4
The option system generally poor	*		*	*	3
Options should not be offered if they're not important			*	*	2
School board regards options as leisure	*	*			2
Pass/fail is a farce, they pass regardless		*	*	*	3
Present system negates option programmes with depth			*	*	2
There is no reason for a student to work in options	*	*	*	*	4
Students can change options mid-session				*	1
Art could easily be a core subject			*		1

Question 10

Teachers A, C, and D felt everyone should be required to take art, and all four teachers claimed the school system offers no motivation for students to work or to do well in options. They were of the opinion that having no marks or exams to fall back on weakens the teacher's ability to encourage students to work or to impress upon them that there is a reason to try. If options counted towards promotion, attitudes and effort would

improve, said all four, since contrary to the system's philosophy regarding options, junior high school students are not capable of self-direction and some external form of motivation is required. If students, in any subject, were not required to work, they would just as soon sit around and talk, they concluded.

All four teachers pointed to the system in respect to negative student attitudes towards options. They explained it was irresponsible of the system to encourage students simply to show up and enjoy themselves in certain subjects, and suggested that students should be graded in all subjects, "core" or "option."

Teachers A, C, and D inferred the original pass/fail theory regarding options was a farce; regardless of whether a student passed or failed, he could continue to the next level. This left no room for recognizing and reinforcing those students with potential and ability who were serious about the subject.

Teachers C and D claimed the present system does not provide for option programmes with depth. Teacher C said, "I refuse to lower my standards to the point where I am simply giving them a few pleasant experiences." Teacher D mentioned students can and do come into options in mid-session. The teacher said they can also switch options in mid-term.

Question 11: How do you grade students in art?

TABLE 11

The Marking System in Art

Comments	Teacher A	B	C	D	Total
I prefer to use strictly the pass/fail system					0
I feel pass/fail is too limiting	*	*	*	*	4
I prefer to use the letter grade marking system	*	*	*	*	4
I also use percentages	*				1
Students need feedback, pass/fail doesn't provide it	*	*	*	*	4
Skilled students need more encouragement than pass	*	*	*	*	4

Question 11

None of the teachers used the pass/fail marking system suggested for option subjects. All of them regarded this method too limited in scope for evaluation purposes. All four teachers resorted to the letter grade marking method while one teacher also used percentages.

The teachers agreed that students are conditioned by the school system to accept feedback through marks, and that pass/fail says little about progress. Students who are inclined towards art, who do well and are serious about it, need more encouragement and positive reinforcement than "pass" indicates.

Question 12: How would you describe your relationship with the administration?

TABLE 12

Relationship with the Administration

Comments	Teacher A	B	C	D	Total
I get very good cooperation from them	*	*		*	3
The principal is positive and supportive	*	*			2
I respect the administration		*			1
I feel the principal is very negative in his approach			*		1
I feel the principal is indecisive and inconsistent			*		1
Generally I feel the administration is weak			*		1
They are very approachable	*	*		*	3
Once the art teacher is hired then tend to forget about him/her	*	*	*	*	4
They are more supportive, stronger this year				*	1
If you're not rocking the boat they leave you alone	*	*	*	*	4
Administrators seldom have an understanding of art	*	*	*	*	4
Principals don't see art as a deep, meaningful subject	*	*	*	*	4
The administration regards art as a light, leisure-oriented subject	*	*	*	*	4
The art teacher works in isolation in school	*	*	*	*	4

Question 12

Teachers A, B, and D said they received good cooperation from their school administration, and teachers A and B regarded the principal as positive and supportive in his approach with them. Teacher B was happy to add that the principal utilizes his staff well, that he recognizes a teacher's expertise and supports the standards set for the programme. The principal at this school knew the art teacher from another work situation, and to a great extent, this was why the art teacher had come to the school. The

teacher mentioned that this was one of the "better" principals he had experienced.

Teacher C found the principal to be very negative in his dealings with the teacher and the programme. This teacher felt the principal was quick to say "no" and never seriously considered the opinions and needs expressed by the teacher. The principal was described as wishy-washy, indecisive and inconsistent. The teacher commented that according to staff room talk, the staff generally thought the administration was weak.

Teachers A, B, and D found the administration to be very approachable. Teacher D knew nothing changed much after voicing opinions, but at least was satisfied that the principal sincerely listened and understood.

All four teachers said the principals consistently washed their hands of art once the semester began. They felt that if the teacher is not having discipline problems, not rocking the boat, they are left on their own. The teachers suspected this was due to the lack of interest or background that most principals have in art. Teacher B added that, although the principal did drop by the art room, he really "had no idea what we were doing." This teacher said it was impossible for a principal who has no art background and no understanding of the subject to evaluate the curriculum content or the activities he observes.

All the teachers felt principals do not regard art as a subject with depth or a meaningful experience, but as a light subject directed towards leisure activity. They were convinced that school administrators do not share their dedication to art and do not have much insight into the significance and relevance of art to education. Because of this, teacher B described teaching art as "working in a vacuum."

Question 13: What type of feedback do you get from the administration with regards to the art programme?

TABLE 13

Feedback from Administration

Comments	Teacher A	B	C	D	Total
I get very little meaningful feedback	*	*	*	*	4
I get positive feedback about social decorations	*	*	*	*	4
I don't hear negative comments	*		*	*	3
They like the displays on bulletin boards	*	*	*		3
The vice-principal seldom makes a comment		*			1
The principal has input into the direction of programme					0
I don't really know what they think	*	*		*	3
No one else in the school shares my conviction for art	*	*	*		3
They have no basis on which to suggest or evaluate	*	*	*	*	4
I know they don't understand what I'm doing	*	*	*	*	4

Question 13

With reference to specific feedback from administrators, all four teachers felt they received very little. They recalled that the most obvious feedback came when they had decorated the school for social functions.

Three of the teachers A, B, and C recalled that principals enjoyed the displays on bulletin boards. Teacher C commented that "so long as there is something on the bulletin board, he's happy."

Teachers A, C, and D remarked that, although they heard little in the way of specific feedback, they did not hear anything negative either. These three teachers had no idea what principals thought about their programmes. Teacher B, however, thought the principal was very conscious of

the teacher's need for recognition and feedback and made an effort to talk to him about the programme. The principal often mentioned how much the students appeared to enjoy art. On the other hand, noted teacher C, there is a great lack of constructive, meaningful feedback.

Question 14: Do you notice any particular attitudes towards art on the part of the students?

TABLE 14

Student Attitudes towards Art

Comments	Teacher A	B	C	D	Total
Generally negative attitudes at the beginning of the year	*	*	*	*	4
On the whole, kids' attitudes better than their parents		*	*		2
It seems negative attitudes stem from previous art experiences		*	*		2
Student attitudes often reflect parents' attitudes	*	*	*	*	4
Attitudes from school policies rub off on students	*	*	*	*	4
Don't appreciate education but feel they have to be there		*	*	*	3
Don't seem to value art or see it as important	*	*	*	*	4
Regard it as a break, easy or a filler	*		*	*	3
Art at elementary level may result in negative attitudes		*	*		2

Question 14

All four teachers noted that student attitudes towards art were generally negative at the beginning of the year. Teachers A, B, and C mentioned these attitudes became more positive as the year went on and they were able to work with them. In commenting on negativism, the respondents said that students generally reflect their parents' attitudes, which they

felt tend towards the negative.

They believed students were influenced by the school system and its approach to options. Students develop attitudes from influences affecting their experiences at home, at school, and with society at large. These were reflected in perceptions of art as unimportant, or lacking in value as a subject.

Teachers B and C thought previous art experiences at the elementary level may result in negative attitudes. Lack of qualified art teaching at that level often left students with the impression that art was easy or a treat to be enjoyed after the work was done.

Question 15: How do you think the general public regard art?

TABLE 15

Public Opinion towards Art

Comments	Teacher A	B	C	D	Total
Public attitudes need to be changed	*	*	*	*	4
Art is taken at face value, not seriously		*	*	*	3
Many parents see art as a time killer	*				1
Society values certain styles of art - realism for example	*		*		2
Public attitudes here have improved over the last 10-15 years		*			1
Values toward education in general are dropping		*	*	*	3
Art can't compete with spectator sports			*		1
Public accepts crafts more because of functional nature	*		*		2

Question 15

All the teachers inferred that there is need for change in public

attitudes towards art. Teacher B said attitudes had become more positive over the past fifteen years, but they still had a long way to go.

Teachers B, C, and D sensed art is accepted at face value, but not because people really understand it or take it seriously. Teacher B commented that other teachers reflect public opinion and that it is "respectable" to accept art. This teacher felt there was more tolerance than understanding for art.

Teachers A and C claimed the public and society at large do value certain styles and trends in art. Representational work was generally highly regarded and the public expresses appreciation for near-photographic realism. Teachers A and C thought the public generally accepted crafts more readily than other forms of art because they associated crafts with a function. In addition, Teachers B, C, and D said public support for education in general was dropping. They had no idea why this was happening.

Teacher C compared public attitudes towards art and towards spectator sports. This teacher felt that if Canadians were as aware of artists as they are of their hockey players, art education would be in fine shape.

Question 16: What type of feedback do you hear from parents or other teachers?

TABLE 16

Feedback from Parents

Comments	Teacher A	B	C	D	Total
Occasionally I get complaints when a student fails	*				1
Sometimes a community group requests posters	*				1
They don't care when their child fails art		*	*	*	3
"My Dad thinks art is dumb"			*	*	2
They don't see the relevance of art	*	*	*	*	4
Parents don't see the art teacher about art problems		*	*	*	3

Question 16

PARENTS

Only teacher A received occasional reaction from a parent when a student failed art. The other three teachers, B, C, and D were of the opinion that parents do not care about their children failing art. Teacher B elaborated that if the school phoned about a failure in math, the parents would come to the school immediately, but if it was about a failure in art you would be able to picture their smile. Teachers C and D had similar experiences with students who quoted their father as saying "Art is dumb."

All four teachers were certain that parents do not see the relevance of art. Teachers B, C, and D said parents did not contact them when a student did poorly or misbehaved in art, but they knew those same parents would come to see the math or social studies teacher given the same circumstances.

Question 16:

TABLE 16a

Feedback from Other Teachers

Comments	Teacher A	B	C	D	Total
I get positive feedback about school social decorations	*	*		*	3
There isn't much interest beyond math and sciences	*		*	*	3
I talk to one teacher on staff about art	*		*		2
Teachers generally see it as a leisure activity		*	*	*	3
Art teachers work in isolation in a school	*	*	*	*	4
Professionally it is accepted - it is respectable to do so	*	*			2
Some teachers display our projects in their own rooms	*	*			2
Generally, I feel female teachers are more receptive		*			1
No recognition, no reinforcement from peers	*		*		2
No one has a background or conviction in art	*	*	*	*	4
"How can you teach that subject?"				*	1
They talk about the projects	*	*	*	*	4
Little time or opportunity for constructive feedback	*	*		*	3
I sense drama and art especially not important			*	*	2

Question 16

TEACHERS

All four teachers indicated they work in isolation in the school and that the staff generally has nothing meaningful to say about their programmes. Teachers A and B were of the opinion that art was accepted at a professional level because it is considered culturally acceptable to be involved with art. Teacher B found female teachers generally more sensitive to art and its contributions, in that the female staff members were more aware of art

and what the teacher was doing in his programme. Teacher D mentioned that the feedback she hears most of is "How can you teach that subject?"

All four teachers recounted that, on occasion, staff members would mention specific art projects they had seen and inquire how these were done. Certain staff members also dropped by the art room to see what students were making.

Teachers mentioned that, with the way classes are scheduled, there is little opportunity to see what other teachers are doing and to offer support and encouragement.

Question 17: Would you ever consider teaching at the high school level?

TABLE 17

High School Art

Comments	Teacher A	B	C	D	Total
I am considering asking for a high school next year	*		*	*	3
I prefer working with grade nine students	*				1
I am more effective at influencing positive attitudes here		*			1
I would accept a half time art position at a high school			*	*	2
High school students would be more serious about art	*		*	*	3
Critiques, discussions more likely at high school	*		*	*	3
More opportunity for student involvement with art	*		*	*	3
Discipline problems would diminish			*	*	2
I would prefer a high school position	*		*	*	3

Question 17

Three of the teachers, A, C, and D indicated they would prefer a high school position. Two of the teachers were asking for transfers to a

high school for the upcoming school year, while one was asking for a high school transfer for the following year. Teacher B felt that in order to promote positive attitudes towards art, he should work with junior high or elementary students. He explained that to be most effective, one should work with students at an early age before they have developed fairly strong attitudes towards certain subjects. For this reason he thought he really should teach elementary art, but didn't think he would find the level satisfying enough.

Teachers A, C, and D believed they would enjoy high school because students were more likely to be serious about art. Critiques and discussions about art concepts, individual ideas, and theory were more likely to occur with high school students. Teachers C and D added that discipline would not be a problem at the high school level, which would mean more time, a more conducive environment for teaching art and greater satisfaction in teaching. As a measure of how desirable the high school milieu is felt to be, teachers C and D said they would accept half time art positions at a high school just to get their foot in the door.

Question 18: What type of input do you have regarding class size, registration and timetabling?

TABLE 18

Teacher Involvement in Registration, Class Size and Timetabling

Comments	Teacher A	B	C	D	Total
Students require teacher approval to take a subject	*				1
Art is opposite better programmes, no choice for good students		*	*	*	3
Some options limited in number, art isn't			*	*	2
There should be a cut-off number when registering students			*	*	2
I have had no prep time because of heavy registration in art				*	1
I have the authority to accept/reject students after failing	*	*			2
After failing a student can repeat or take the next level			*	*	2
I would like more input into approving registrations			*	*	2
I am consulted before students are admitted mid-term	*	*			2

Question 18

Only teacher A said students were required to receive his approval before they were admitted to art class. Teacher C explained she could refuse to accept a student back for the second semester, but that it was not always respected. This teacher indicated she would like more input into deciding who should take art. She said that having a say into who would take art would have to become a requirement in the future, if she was to stay on.

Teacher D had little or no input into deciding who could take art. This teacher claimed that students who did poorly in art because they did not work and who obviously did not benefit from the experience were still allowed to take art the next year. She thought this encouraged students simply to make an appearance in art class. She was particularly frustrated about timetabling as due to heavy registration in art, she was left without a spare.

Teachers A and B did have the authority to accept or refuse a student after he/she had failed art. Teachers C and D remarked that students were allowed to repeat or go on to the next level in their schools. They felt the need for more input into approving registrations.

Teachers A and B said they were consulted before students were admitted into art at mid-term. On the other hand teacher D noted that a student had just been admitted to art with the term three-quarters through and no one had consulted her. Teachers A and B, who had the authority to refuse to admit a student to art after he/she had failed, felt that, in some cases, they would not accept a student, for the sake of the subject and for the sake of the student. Teacher D expressed strong feelings about students being allowed back after a failure; "They have no right to be there the next year ... it is obvious they're not doing well, they don't like it, they're not benefitting from the experience and yet they can take it anyway."

Question 19: Do people associated with the school make any special requests of your art programme?

TABLE 19

Special Requests Made of Art Programme

Comments	Teacher A	B	C	D	Total
I am asked to decorate gym for social functions	*	*		*	3
Sometimes the community requests posters	*				1
Teachers assume they can use art room supplies			*	*	2
Poster making for functions can become an intrusion	*	*	*	*	4

Question 19

All four teachers indicated they were often asked to make posters for other teachers and for social functions. They said that poster-making was a legitimate art project if it worked into the programme; however, most felt that, as things stood, it was a nuisance and frequently an intrusion on the curriculum that they were attempting to cover. Teacher A was occasionally approached by a community club to make posters for a particular function. The teacher explained that you had to be able to say, "No, it doesn't fit in with the programme."

Teachers C and D added that other teachers on staff often assumed art supplies were there for all to use. Both teachers expressed frustration over having special art supplies, purchased by the art budget, used for general school use.

Question 20: Do you think there are teachers teaching art who do not have an art major?

TABLE 20

Art Teachers without Art Training

Comments	Teacher A	B	C	D	Total
Teachers get saddled with subjects in which they have had no training	*	*	*		3
At the elementary level, art teachers have little training		*	*		2
One needs to be committed, personally involved with a subject	*	*	*	*	4
Friday afternoon approach does not promote art as a serious activity	*		*		2
Without training teachers can handle techniques only	*	*	*		3
Seems to be very many art teachers without art major	*	*	*		3
Lack of qualified teaching at elementary level does harm		*	*		2
Lack of qualified art teachers, mainly at elementary level		*	*		2
Of the art teachers here, only I am trained			*		1
At the secondary level, qualified teachers are now being hired		*	*		2

Question 20

Teachers A, B, and C indicated that teachers often are expected to teach subjects in which they have no training. All four teachers felt a teacher needs to be personally involved or committed to a subject if they are to do justice to it. One of the teachers explained, "You can not know a little about art and teach it, you must be qualified." Teachers A and C were teaching art plus another subject. They both said they were able to

teach the other subject, but in a mediocre manner, and they sensed that their lack of personal involvement with the other subject reflected itself in their teaching. Teachers A, B, and C felt there were too many art teachers teaching in the system without a major in art. Teacher B questioned whether it was the system, the consultants, or other factors that were to blame. Teacher C explained that there were three art teachers on staff in her school, but that one of her colleagues had a few art courses, while the other had none.

Teachers B and C knew the situation as regards hiring qualified teachers had improved greatly over the past few years. These two teachers argued that the lack of qualified teachers does condition students into thinking art is easy and a Friday afternoon activity. They suggested negative attitudes at the junior high level often stem from the type of art programme experienced at the elementary level.

Teachers A, B, and C held that teachers without art training could manage the techniques involved in art, but fall down when suggestions, evaluation, or aesthetic considerations are required. These teachers said the quality of the experience was affected by a "technique only" approach. Teacher A explained, "Art is much more than a process/product activity. A lot of teachers can handle throwing a little vermiculite into plaster of paris, but do they know what it's all about beyond that?"

Teachers B and C suggested the lack of qualified art teachers was evident mainly at the elementary level. These teachers expressed concern over teachers who generally had no background in art shaping student attitudes towards art. Teacher B, who had observed art at the elementary level, recalled that a great deal of stencil work and recipe approaches to art was being done. The teacher appreciated that elementary teachers were doing

the best they could, but intimated that the type of art being taught was working against the subject.

Question 21: Do you think the present art education programmes prepare art teachers for what they meet in the schools?

TABLE 21

Art Teacher Training Preparation

Comments	Teacher A	B	C	D	Total
The training prepared you for art, but not for classroom management	*	*	*	*	4
University training lacks practical relevance	*	*	*	*	4
School climate, age levels, discipline are not covered	*	*	*	*	4
Public and school board views of art are not covered	*	*	*	*	4
Training must prepare you for the reality of school art		*	*	*	3
Student and first year teachers not aware of small rooms/large class factors		*	*	*	3
Student teachers should apprentice with only the best teachers		*		*	2
I was shocked students didn't love art as I did			*	*	2
I was astounded at being left totally on my own			*		1
Training helped with curriculum planning			*	*	2
I was surprised by lack of support from administration			*	*	2
Need to be basic about what junior high behavior is like		*	*	*	3
I wonder if B.Ed.'s are better prepared than PD/AD's			*		1
Desperate need for more observation and teaching during training	*	*	*	*	4
Generally first year teacher not prepared for what he/she meets	*	*	*	*	4

Question 21

All the teachers identified a lack of practical emphasis in the pre-

sent teacher training programmes. They felt that art teachers (who have a major in art) are generally well prepared in their specialization, but not prepared for classroom management. These teachers said the present teacher training does not deal thoroughly enough with issues, such as school climate, behavior patterns at specific levels, and discipline with regard to how these may affect the art class.

All the teachers realized they, and other art teachers they knew, had not been aware of the attitudes towards art on the part of the public and the school system itself. Teacher B explained that first year teachers are not aware of what they will have to deal with ... they do not realize the problem of size of rooms versus the size of classes, or that budgets are often not adequate. This teacher said that, in order to cope, young teachers should be made aware of reality so that they may structure their ideals and philosophies accordingly; first year teachers are faced with culture shock for which they should have been prepared.

Teacher D recalled the shock of discovering students did not feel about art as she thought they would and that all those innovative plans she had were reduced to giving them a few skills while spending a great deal of time on discipline. Teacher C added that no one had taught her how to get through the first day of teaching or how to deal with a student who was throwing water down a classmate's back or a student who was walking out of the room with a pair of scissors in his pocket. This teacher believed these incidents were what had caused the most problems and felt it should not be beneath university instructors to discuss situations like this. This teacher had gone through the PD/AD route and was curious if B.Ed.'s were better prepared than she had been.

Teachers B and D suggested student teachers should not be assigned to any art teacher, but only the best art teachers. Teacher B said that most teachers-in-training were not experienced enough to be able to judge the merit of the situation they had been placed in. He added: student teachers tend to model their methods after their cooperating teachers and some student teachers are exposed to situations where the cooperating teacher is not trained and is not running a very desirable programme. Teachers C and D did think that ED CI courses had helped with respect to developing curriculum and selecting curriculum content for their individual situations.

Teachers C and D had been surprised by the lack of support from the administration. These teachers felt that they had been thrown in to sink or swim. All four teachers recognized a desperate need for more observation and practice teaching situations during teacher training. Two of the teachers, C and D, indicated they would have benefitted from being able to observe many different art teachers in different art environments.

Question 22: In your opinion, what influences the quality of the art programme most?

TABLE 22

Influences on Quality of Art Programme

Comments	Teacher A	B	C	D	Total
The administration's views of art as a valid subject	*	*	*	*	4
The facilities, size of room, storage space	*	*	*	*	4
Art background of teacher	*	*	*	*	4
Public demand and influence on school boards	*	*			2
Leadership offered by principal		*	*		2
Attitudes within school system and individual school	*	*	*	*	4
The kind and quality of administrative support	*	*	*	*	4
Class size	*	*	*	*	4
Physical layout of room sets the atmosphere	*	*	*	*	4
Option system very significant influence	*	*	*	*	4
Time allotment for art	*		*	*	3

* A Note on Question 22

Although specific comments have already been alluded to in responses to earlier questions, it is necessary to repeat them in order to provide a complete account of what teachers identified as influences on the art programme.

Question 22

The four teachers expressed almost identical opinions regarding what influences the quality of an art programme. They claimed that the administrators' perceptions of art influenced the programme. Whether or not a principal regarded art as a valid course of studies would determine how

supportive the principal would be on a day-to-day basis.

All the teachers suggested that the actual facilities in which they were expected to operate the art programme influenced the type of activities they were able to offer. They mentioned factors such as the size of the art room and the size of art classes having a direct influence on the programme. They recognized that they had to structure the programme around the number of students in a given space and that often, due to overcrowded conditions, certain parts of the curriculum could not be considered.

The teachers agreed that the art background and training of the teacher were vital factors in determining the quality of a programme. They believed it was absolutely essential that the teacher be qualified to teach art, because only a teacher who was personally involved or committed to the subject would have the background and experience necessary to offer a quality art programme. They suggested that it was possible for teachers with limited or no art training to teach art, however as with any subject, in such circumstances, the programme would suffer.

Teachers A and C said the public and the demands it made on the school board had a great influence in determining general policies and emphasis in education, while teachers B and C thought the leadership offered by the principal influenced the programme. Both teachers mentioned that, if a principal was a strong and effective leader, he could keep things running smoothly so small problems that would otherwise interfere with teaching would seldom surface.

All four teachers felt the existing attitudes within the school system and within the individual school towards art had a great influence on the programme. If attitudes were negative within the school, teachers

were faced with being one against many, which was an emotionally demanding task. Several teachers also mentioned that in a school where attitudes generally were negative towards art, they seemed to spend more time with discipline than with art.

All the teachers said the support received from the administration had a great influence on their programmes. If major equipment was to be purchased, class size controlled, space improved and programmes developed and expanded, they required administrative support. In most cases, teachers said, there is only one art teacher on staff. The lack of squeaking wheels can often mean the administration does not feel you have a just cause. Principals seldom have art background or any depth to appreciating and understanding art education, which is a difficult point from which to start negotiations.

The teachers thought the physical set-up of the art room established the working atmosphere and climate. Cramped conditions, lack of proper storage space, and lack of natural lighting and windows were not conducive to concentration and individual work. The teachers experienced great inconvenience with the design of existing art rooms.

All the teachers had strong opinions about the present option system and its influence on students, parents, public and the programme itself. They said options generally have a bad reputation and that art was considered as easy, a filler, or a break from core subjects. Because students could not fail art, they tended to feel art did not count or was not important. The teachers felt it was difficult to motivate students who thought art was not important and that these students did not try, nor did they seriously work. The option system encouraged students to show

up, and nothing more.

Teachers A, C, and D regarded the time alotted for art as a significant influence. Teacher A reiterated that in a fifty minute period with 10 minutes set aside for clean up with an average of thirty students there was approximately 1.3 minutes to devote to each student. In a subject like art where individualized instruction was required, the teacher felt this was a regrettable situation.

Question 23: What changes would you like to see with regard to the present art programmes in this school system?

TABLE 23

Recommended Changes

Comments	Teacher A	B	C	D	Total
The design of art room makes space, storage inadequate	*	*	*	*	4
Limit number of students allowed in existing art rooms	*	*	*	*	4
Art rooms require windows, proper lighting	*		*	*	3
For future designing of art rooms, art teachers should be consulted	*		*	*	3
City school board could assist with improved facilities, budgets		*			1
City art consultants should evaluate existing curriculum coordination		*	*		2
Student-teacher training needs to be re-evaluated	*	*	*	*	4
Increasing prep time for ordering, phoning, cleaning, organizing		*	*	*	3
Definitely more space required for number of students	*	*	*	*	4
Different furniture required			*		1
Additional and improved cleaning staff		*	*	*	3
Re-evaluate option system	*	*	*	*	4
All subjects offered should be graded for credit	*	*	*	*	4
Central Office poorly organised re: AV booking and supplies		*	*	*	3
Additional student teaching and observation time needed		*	*	*	3

* A Note on Question 23

As with question 22 specific responses to this question have already appeared in discussions on earlier questions. The next few pages provide a summary of those responses.

Question 23

With respect to changes, there was strong agreement among the teachers on many issues.

The design of art rooms was a big disappointment, as the existing space and storage areas are poorly planned and inadequate for the needs of the subject.

They believed that controlling the number of students allowed in art class would improve discipline problems and the actual type of art activity offered.

Teachers A, C, and D thought all art rooms should have windows and proper natural lighting. These three teachers suggested that, in the future, architects consult art teachers about the design of the art room.

Teacher B suggested the city school system and the art consultants could provide improved facilities, better budgets, and improved curriculum coordination.

It was agreed that the present teacher training programmes need to be re-evaluated and up-dated with regard to practical, realistic needs. Teachers B, C, and D felt they needed additional time for phoning about suppliers, placing orders, organizing materials and storage area and maintaining a systematic, efficient physical space. They regarded the existing art space as inadequate for the number of students per class. This resulted in lack of storage space for ongoing projects and the probability of damaged work as well as creating a discipline problem due to overcrowding in an

activity-oriented subject.

Teacher C indicated the need for different furniture as the existing furniture was not suited to art activities. Teachers B, C, and D expressed the need for additional and improved custodial services.

All teachers strongly suggested that the option system should be re-evaluated. They felt the present option system does nothing to encourage positive work habits and positive attitudes towards art or education in general. All subjects offered should be given credit towards promotion and students should be encouraged to work in all subjects. They said students might benefit from taking art if they realized they were expected to do more than show up for class.

Teachers B, C, and D claimed Central Office was disorganized with regard to booking AV materials and art supplies. Teachers C and D had both ordered supplies in November and did not receive them until March. In March they both had to drive to the warehouse to pick up their orders.

Teachers B, C, and D agreed that additional student teaching and observation time was required as a part of the teacher training process. This would allow student teachers to compare methods used by classroom teachers and to experiment with ideas of their own which should alleviate many disastrous situations that first year teachers find themselves in.

CHAPTER FIVE

ANALYSIS OF THE DATA: THE PRINCIPAL SAMPLE

In this chapter, responses from the principals are analyzed. As with Chapter Four, the questions that appear in this chapter represent the general sense of the question. Specific wording varied with each interview.

Principal Responses

Question 1: How would you describe the art facilities in this school?

TABLE 24

Description of Art Facilities

Comments	Principal A	B	C	D	Total
We're tight on space, we could use a second art area				*	1
Our space is adequate but not ideal	*	*			2
Art is the most poorly developed physical space here			*		1
The art room is poorly designed - very inadequate			*		1

* indicates mention of an item by a principal

Question 1

Principals A and B described the art facilities as adequate but not ideal. Principal A elaborated that the art room did not have features as

would be required by the curriculum guide, but the facility was certainly adequate for their needs. Principal B explained that the required space for the art classroom was 1200 sq. ft. and that their art room was 1000 sq. ft. The storage space required was 200 sq. ft. and they had 150 sq. ft.

Principal D commented that their art room was quite inadequate; that they were in need of a second art area as the art programme had expanded and developed beyond the existing space. He did not feel optimistic about the possibility of acquiring additional art space.

Principal C thought that art was physically the most poorly developed area in the school. He explained that the art room had been poorly designed -- "Not much thought had been put into it."

Question 2: What do you think would be an ideal class size for art?

TABLE 25

Ideal Class Size for Art

Comments	Principal A	B	C	D	Total
Around 25 would be ideal		*	*	*	3
We try to keep the class at 27	*				1
We try to cut off at 30			*		1
Over 32 is too large for our classrooms	*				1
Our largest is 29		*			1
School board parameters mean that 30 is the average				*	1
It would be easier to vary class size at a high school				*	1

Question 2

Principals B, C, and D said that around twenty-five students would be an ideal number for art. Principal C was of the opinion it depended upon the teacher and the type of relationship that existed between the teacher, the students and the subject itself. In a good situation, the teacher could handle quite a large number of students. This principal also said that on occasion, a class goes to thirty or over but that he did not think there were any that big this year. Principal D remarked that although it would be ideal to keep enrolment at twenty-five it was not possible within parameters set by the school board.

Principal A suggested the ideal class size depended on the activities being offered. Certain activities could handle more students than others; for example, enrolment had to be controlled in industrial arts because of all the tools and the inherent safety factor.

Question 3: Why is art offered in this school?

TABLE 26

The Reasons that Schools Offer Art

Comments	Principal A	B	C	D	Total
It's the second most popular choice - student demand				*	1
We have a qualified good teacher to handle the programme				*	1
It's an activity subject that deals with skills, attitudes, and work habits	*				1
The truth is it's suggested by the Dept. of Education		*			1
It's a group "A" option		*			1
There was a room in the school and I guess society wants it		*			1
I never become philosophical about it		*			1
They each affect and leave an impression on future life			*		1

Question 3

Principal D explained that art is the second most popular option in the school. Student demand, he felt, was basically why art was offered. He also added, that they had a qualified, good teacher to handle the programme.

Principal A said that art was offered becuase it is an activity-oriented subject that deals with skills,attitudes and work habits. He believed this was an important part of a student's programme.

Principal B commented that although he knew it would be desirable for purposes of a thesis, he was not philosophical about why art was offered. It is suggested by the Department of Education, it's a group "A" option and there was a room for art in the school. Also, society at large must express a demand for it.

Principal C felt that all subjects, core or option, have an effect on the student and leave an impression for future life; it was therefore important to offer art.

Question 4: Should art be optional or compulsory?

TABLE 27

Should Art be an Option?

Comments	Principal A	B	C	D	Total
Yes, art should be an option	*	*	*	*	4
The word option has negative connotations	*		*	*	3
We have enough forced situations in the core subjects	*	*			2
Maybe we should limit the options and expect more from them				*	1
Options don't count towards promotion so kids don't work	*	*			2

Question 4

All four principals held the belief that art should be an option. Principals A and B were certain that making a subject like art compulsory would create a forced situation. They felt they had enough of that with the core subjects. Principal B recalled that he had no use for art when he was twelve but he had come to appreciate and value it on his own. He believed that if it had been pushed on him he might never have learned to appreciate it.

Principal A said many people feel everyone should take shop because everyone should know how to pound a nail. In practice, however, certain people have someone else pound their nails. If students are clumsy and awkward they should not be forced to take physical education, because they may end up feeling clumsier. Principal B claimed that art is not necessary for later life -- "One can lead a very full and happy life without it." For this reason, students should have a choice.

Principals A, C, and D were of the opinion that the word "option" created misconceptions and they preferred to use "elective" or "exploratory activity." Principal A said that students interpreted option as having the option of working or not working, whereas the word "elective" indicated thay they had elected or decided to take a subject and that they had a responsibility for their decision.

Principal D thought it might be time to restrict the number of options offered and expect more of a commitment from the students in all subjects. Principal B felt that, because options did not count towards promotion, students often indicated they did not have to put much effort into them. To try to improve these attitudes, the principal had started to

teach options himself. This principal also recommended that his option teachers use percentages instead of letter grades when recording marks. He felt that percentages are regarded more highly by the public and that they have more impact.

Question 5: What reasons do parents have for their children taking art?

TABLE 28

Parent-Public Views About Art

Comments	Principal A	B	C	D	Total
I don't know if parents think about why kids should take art	*		*		2
Parents think options don't count or aren't important		*		*	2
Parents never call me about a low mark in art		*		*	2
Edmontonians generally don't have much value for the arts		*			1
The school shapes negative attitudes on the part of the public				*	1
Parents expect the basic emphasis of school to be in core subjects			*		1

Question 5

Principals A and C intimated that parents did not have any definite reasons for wanting their students to take art. Usually they thought it was a matter of the students telling the parents they were taking it.

Principals B and D thought parents do not feel options are important because they do not count towards promotion. These principals said parents seldom called the school when a student did poorly in art, but

called immediately if the low mark was in a core subject. One of these principals suggested that few parents were culturally astute enough to consider options important. It was a fact and not a criticism that the majority of Edmontonians were second and third generation pioneer people, and it would take time for the public to make the transition from trying to keep bread and butter on the table to appreciating and supporting the arts. The older cities in Canada had been away from the bread and butter premise longer and are the art centres of Canada. He felt it would take time before attitudes changed on the prairies.

Principal D said that public opinion towards art is a trained response shaped by the school itself. He explained that when he talked to a student he did not threaten failure in art -- he seldom talked to parents about student's progress in art. He said the school only dealt with parents when the grades were down in a core subject. In art, he said, we discuss behavior and discipline; not marks, not progress. Attitudes are handed down from the government to the school board to the teacher to the parents. Eventually "A student gets the message."

Principal C said he did not hear much about the options but that he did not hear negative things. This principal suspected that the average parent expected the emphasis of the school to be on the core subjects.

Question 6: In your opinion what makes for a good art programme?

TABLE 29

What Makes for a Good Art Programme?

Comments	Principal A	B	C	D	Total
A broad sequential programme of activities			*		1
It should be interesting, meaningful to students	*		*		2
It should satisfy student needs, not only teachers'	*		*		2
Variety		*		*	2
The opportunity for individual expression				*	1
The effectiveness of the teacher	*			*	2
Both an academic and studio approach		*			1
Student abilities		*			1
Art history and philosophy should be included	*	*		*	3
Printmaking, sculpture, photography, should be included	*	*	*		3

Question 6

Principals A and C felt that the programme should be interesting and meaningful to students and satisfy their needs as well as those of the teacher. Principal A commented that teachers sometimes had the tendency to get caught up in what they wanted to do and forget the needs of the students and what would be best for them.

Principals B and D felt that a variety of activities and materials was important. Principal C concurred that a broad programme of activities was important but added that the activities should be sequential so that students become more involved as they move through the programme. Principal D thought that the opportunity for individual expression was significant. In many subjects students were expected to fit moulds. The opportunity for

individuality in art was a welcome contrast to subjects like math, where everyone has to get exactly the same answer.

Principals A, C, and D agreed that the teacher and his/her effectiveness in implementing the curriculum was a major feature of a good art programme. Principal D explained that when teacher D first started at school D, she taught half time art and half time science. "Now," he said, "she teaches art full time, and another teacher has a few classes of art." "That," he said, "illustrates something about the teacher." Principal C strongly supported the premise that the relationship the teacher established with the students reflected on the success in the classroom. In his opinion, the teacher was the most crucial factor in determining how successful the art programme would be.

Principal B thought that a good art programme should present the academic view point as well as provide for studio activity in two and three dimensional work. Principal A argued that student abilities would determine what shape the programme would take. The teacher would first need to assess what students were capable of, and work from there.

Principals A, B, and C believed that areas such as printmaking, sculpture, and photography should be included in a good art programme. Principal D described the film making unit that had just been offered in his school and how successful it had been. He felt the students were certainly ready for the activity and seemed very enthusiastic about it. Principals A, B, and D intimated that art history and the philosophy of art were an important part of the total programme. Principal C said that these aspects were appropriate in moderation, but that more than 5% would become too much like theory. Students, he suggested, are easily turned off

by too much theory.

Question 7: How much art training do you think is necessary for a teacher to teach art?

TABLE 30

Art Background Required to Teach Art

Comments	Principal A	B	C	D	Total
The individual ability is important - background will help	*				1
A major in art but also a balanced educational background		*		*	2
A major in art is necessary			*		1

Question 7

Principals B, C, and D agreed that the art teacher should have a major in art, but principals B and D said that, when hiring an art teacher, they also looked for background and interest in other areas. The teacher had to be able to relate art to other areas and go beyond one specialization.

In principal A's opinion the individual seemed more important than the background, although a background would always help. There were many people who could sketch and paint and had not had any training; a fact which led him to question whether training was significant with respect to a good art programme. Principal C felt that in art or any other subject, teachers should be well qualified in the subject they are teaching. Otherwise, he said, teachers are limited by their own training.

Question 8: Why do you think students take art -- what are their reasons?

TABLE 31

Why Students Take Art -- Their Attitude Towards Art

Comments	Principal A	B	C	D	Total
To explore their own interests			*	*	2
Work with your hands to make a project - see results	*		*	*	3
The relaxation of being away from a book type activity			*		1
For the same reason anyone else would do a hobby			*		1
Opportunity for self expression				*	1
There is no homework		*			1
It's the best of art, drama and music - less work		*			1
Students come with the attitude that art doesn't count		*			1
They used to take it for negative reasons - this has changed	*				1
Mostly they like it but sometimes it's the lesser of two evils			*		1

Question 8

Principals C and D believed students take art to explore their own interests. Principal D said students like it because they have the opportunity for self-expression in art. This was a pleasant experience for them, after taking subjects where everyone has to do exactly what their neighbour is doing.

Principals A, C, and D noted that students like the opportunity to develop a project and see immediate results. There is in this a feeling of satisfaction or accomplishment that appeals to the students. Principal C supposed they enjoyed the relaxation away from a book type of activity.

Students, he imagined, choose art for the same reasons that one indulges in a hobby.

Principal B said students took art because there is no homework. Students would take art rather than music and drama because there is more work in music and you "make a fool of yourself in drama." This principal knew this was the truth but would not want to say so to an art teacher; he did not feel they needed to hear it. He believed that students came to art with the attitude that it does not count and therefore they did little work.

Principal A recalled that students used to take art in his school because it was considered a Mickey Mouse course. Art used to get the rejects from all the other subjects. He explained that he had spent a lot of time and effort over the past few years trying to improve those attitudes and thought that he had seen a basic attitude change.

Principal C remarked that students basically like art, but there are always those who have taken it because it is the lesser of two evils. "Some students," he said, "don't want to take any of the options we offer them. When faced with having to pick one option, these students will take the one that seems better than the others or not as bad as the others."

Question 9: What do you think students learn from taking art?

TABLE 32

Significance and Expectations of Art

Comments	Principal A	B	C	D	Total
I hope they learn something about work habits	*				1
An appreciation for art	*	*	*	*	4
Sharing ideas, materials and taking direction	*				1
Not as important, but some skills	*				1
About materials, textures and how difficult it it to be good		*			1
Colour and colour theory		*	*		2
Self-expression, about being an individual			*	*	2
About their abilities in art			*		1
Patience, manual dexterity			*		1

Question 9

Principal A hoped that they learned something about work habits, while all four principals suggested that to some degree they developed an appreciation for art. Principal B explained that although they are exposed to art appreciation when they go to a show at a gallery, they don't understand it. He thought that this may be because art involves aesthetic judgement, and the average junior high student does not have a vocabulary to describe why and how something is done.

Principal A thought that students learned to share ideas and materials and take directions. He also identified skills as being part of the experience but not a very significant one while principal D seemed to feel skills were a large part of the experience. Principal B indicated

that they learned about materials, texture, colour and how difficult it was to be "good." Principals B and C mentioned colour and colour theory, and the application of colour theory to practical situations such as home decorating, selecting clothing, etc.

Principals C and D agreed that students learn about self-expression and about themselves as individuals through art. In principal C's opinion, every subject has its own merit and allowing for self-expression is a significant feature of art. Principal D felt it was desirable for students to be given the opportunity to express themselves in a truly individual manner.

Question 10: Do you think students work harder in subjects where there are final exams?

TABLE 33

Do Exams Affect Student Effort?

Comments	Principal A	B	C	D	Total
If it's a worthwhile experience they'll work			*		1
In a good school kids don't think about passing and failing			*		1
I don't think exams are any way to ensure effort			*		1
I think students work harder in classes with exams		*		*	2
Marks are only one form of motivation	*				1

Question 10

Principal C claimed that if students are having a worthwhile experience, if they see the purpose to a subject, they will work. If a school

is operating the way it should be, marks and passing and failing have little significance. He mentioned that his option teachers believed that if options counted towards promotion, students would work harder. He admitted this might be true but did not feel teachers should have the false sense of security that marks provide.

In the opinion of principals B and D, students do work harder in subjects where there is a threat of failing. Principal D said students do not put much effort into the option subjects and tend to "slack off" in their option courses when exams roll around. At exam time the emphasis is on the academic subjects and the students simply follow the system. Principal B agreed that students do not expect to work in options.

Principal A commented that marks are definitely one form of motivation but that there are other more powerful ways of motivating students to work. This principal explained he had been in a school where there were no final exams. Students were evaluated on their year's performance. He felt this system worked well and that it was a very desirable method of grading students.

Question 11: What do you feel is absolutely essential in terms of the physical art facility?

TABLE 34

Physical Features Necessary for Art Room

Comments	Principal A	B	C	D	Total
Proper furniture		*	*	*	3
Adequate storage and drying areas	*	*	*		3
Sinks		*		*	2
Kiln				*	1
Good lighting, display wall, blackboards and screen		*			1
Sufficient outlets for kiln, etc.		*			1
Proper work bench with vises, flat topped tables		*			1
Potter's wheel	*				1
Good working space	*		*		2
Equipment to facilitate programme	*				1

Question 11

Principals B, C, and D said furniture appropriate for art activity was essential. Principal B mentioned the importance of good tables with flat surface area, as well as a work bench with vises, while principals A, B, and C suggested that adequate storage space and drying areas were important. Principal C commented that in art something is always drying -- clay, paint, etc., and it is necessary to have a place to store these projects properly.

Principals B and D mentioned the need for sinks. Principal B specified that there should be a minimum of two sinks. Principal D felt a kiln was essential, while Principal A said a potter's wheel would be a welcome feature. Principal B mentioned the need for a wall for display

purposes, a wall for a blackboard and a screen for showing films and slides. He also thought it was essential to have proper outlets for the kiln and other specialized equipment.

Principal A mentioned the need for proper equipment to facilitate the programme. He explained that if silkscreening was something the art teacher was going to offer it was necessary that screens, proper tables, inks, etc. were available. He added that the art teacher needed the administration's cooperation if he was to acquire materials and equipment required for specific units.

Question 12: In your opinion what influences the quality of the art programme most?

TABLE 35

Influences in Quality of Art Programme

Comments	Principal A	B	C	D	Total
The teacher	*	*	*	*	4
The support given the programme by the principal	*	*		*	3
The facilities	*	*		*	3
Attitudes of administration and staff towards art		*		*	2
Equipment, supplies, students	*		*		2

Question 12

All four principals felt that the teacher was a major influence in determining the quality of the art programme. Principal A said it was important for the teacher to work for the things he believes are important to the programme. Principal B held that in terms of influences the teacher

came first, the facilities second and the principal third. Although the principal was a significant influence, there was not much he could do without a good teacher and suitable facilities. Principal D indicated that the teacher had to have a positive attitude, an enthusiasm for what he was doing and the ability to transfer some of the enthusiasm to the students. Principal C felt the teacher was responsible for developing good rapport between students, teacher and the subject. When you have equipment, supplies and interested students he said, the success of the programme depends on the teacher.

Principals A, B, and D were agreed that the support given the teacher and the programme by the administration was a very significant influence. Principal A saw the principal as a service to the teacher, an organizer and supporter. His support should be apparent in helping the teacher acquire materials and facilities, and in offering his opinions about the art programme.

Principal B felt that the principal would have a more noticeable effect on the programme if he was a deterrent, a negative factor. If this happened, the principal was simply not doing his job. Principal D suggested that the attitudes of the administration and the rest of the staff are very significant influences, while principal C's interpretation was that the principal had a general effect on the whole school but not a direct effect on the art programme.

Question 13: Could you describe the marking system used for art?

TABLE 36

The Marking System in Art

Comments	Principal A	B	C	D	Total
Option teachers can use letter grades, percentages or effort mark	*	*		*	3
They use the letter grade and can add comments			*		1

Question 13

Principals A, B, and D described the marking system for art as one involving a choice of letter grades, percentages or effort mark. These principals said that the choice was up to the individual option teacher. Principal B explained that he had recommended his option teachers use the percentage method as he felt it is generally more highly regarded by the public. Principal C said option teachers in his school use the letter grade method.

Question 14: If a student fails art, can he/she go on to the next level?

TABLE 37

Can Students Fail Art?

Comments	Principal A	B	C	D	Total
Students can fail and still go on to the next level	*	*	*	*	4
We have to find a place for students that are failing		*		*	2

Question 14

All four principals said that students can fail art and either repeat that level or go on to the next level. Principals B and D explained that although it may not be satisfactory to the teacher, one has to find a place for the student that fails. They claimed that the best solution was to spread these students out over several options. Principal D explained that often there is no other place for a student who has failed. He said that in French and Music one is required to have the grade 8 level before he/she can be accepted in the grade 9 level. Usually, he explained, art and drama are the only options left that can accommodate these students.

Question 15: In your opinion, what are the advantages and disadvantages of teaching art?

TABLE 38

Advantages of Teaching Art

Comments	Principal A	B	C	D	Total
An advantage is it's a practical course - keeps students active	*				1
Kids select it, so they are interested in it		*	*	*	3
Immediate results are satisfying	*		*		2

Principal A believed an advantage to teaching art is that it is a practical course that keeps students active and involved. Principals B, C, and D said that students select the subject on their own, so one can assume

they have expressed an interest in it. Principal B mentioned that there is a contradiction built into the student interest factor, because students come with attitudes that art does not count towards promotion and therefore is not important. He said students generally do not do much work in art. Principals A and C felt that art, more than any other subject, provided teacher and student with immediate results. They both considered this would provide an element of satisfaction that other subjects do not have.

TABLE 38a

Disadvantages of Teaching Art

Comments	Principal A	B	C	D	Total
The temptation of misusing supplies	*				1
Kids feel it doesn't count and they don't work		*			1
Class control in an activity class is tiring			*	*	2
Administrative programme obligations				*	1
Clean up is a perpetual problem			*	*	2

Principal A remarked that the potential for abusing supplies exists, as students can keep supplies such as clay and later cause problems by throwing it in the hallways. This principal regarded the threat of vandalism and destruction of projects as a negative aspect of teaching art.

Principals C and D commented that class control due to student movement was a demanding and exhausting feature of teaching art. Principal D thought that the art teacher would be much more tired at the end of a day than most teachers. This principal also mentioned that clean up was a perpetual problem. It was not that easy to get students to participate

in clean up, he said, adding that the art teacher has the additional responsibility of ordering supplies, keeping inventory and checking shipments, which was a constant headache.

Principal B explained that most students felt that, because art doesn't count towards promotion, it doesn't count at all. Hence most students do not work in art and do not see why they should work in art.

Question 16: How do you feel about the existing art programme in your school?

TABLE 39

Describing the Art Programme

Comments	Principal A	B	C	D	Total
Certain aspects are going very well	*		*		2
I wonder whether we're diversifying too much	*				1
I like activities that involve many students	*				1
His knowledge extends far beyond art		*			1
He is an outstanding teacher, one of the best I'm sure		*			1
The teacher is qualified and good				*	1
The teacher has built the programme up				*	1
Students aren't picking art as much this year			*		1

Question 16

Principals A and C felt that certain aspects of the programme were going very well. Principal A questioned whether they were losing depth because of the diversification of the programme. This principal was not quite sure how he felt about the programme as a whole. He liked projects

like decorating the gym for social functions because it involved many students and they could see results. He suggested the art classes should be taking more nature hikes. He was pleased with trips to the galleries; he thought students benefitted from the exposure.

Principal B was very positive about the art programme and the art teacher. He believed the art teacher was very competent in his own area, but what really made him desirable was his diverse knowledge. At any time, he could ask the art teacher about a student and he would know how that student was doing in all subjects. The principal considered the art teacher to be outstanding, one of the best if not the best at the junior high level in the city.

Principal D felt the art teacher at his school was qualified and was running a good programme, which had developed to the point that it had gone from a half-time art position to full time plus. This, he said, was a direct reflection on the teacher.

Principal C expressed concern over students not selecting art as much this year as they had in the past. He explained that he always told option teachers that it was their bread and butter and that they had to create the demand for their option. He added that they could not draw any conclusions after one year but, depending on what happened the following year, they might have to consider the teacher as the source of the problem.

CHAPTER SIX

SUMMARY, CONCLUSIONS, IMPLICATIONS, RECOMMENDATIONS

Chapter Six presents a summary of the findings, conclusions drawn from the findings and their implications. It concludes by making recommendations for further research.

Restatement of the Problem

This study was concerned with identifying conditions that influence the quality of an art programme. Cassidy (1967) found that variances in the level of competence of the art teacher influenced the quality of the art programme offered. While the art teacher is indeed a crucial factor in determining the quality of the art programme, other people and other conditions within the school environment may have a significant influence on the art programme. School principals, in their role as facilitators, make decisions about school policy, budgets, timetabling, facilities, staffing, class loads, grading procedures and so forth, all of which have a direct impact on the art programme.

It was the purpose of this study to select art teachers that fulfilled Cassidy's criteria of a competent art teacher and then determine what these people perceive as influences on their programme. What conditions influence their effectiveness in implementing a quality art programme? Do they feel that the quality of the art programme is affected

by people and circumstances other than themselves?

Essentially, the author wished to examine and compare art teachers' and principals' perceptions of art education in order to describe discrepancies in perceptions and identify the influence of those discrepancies on the art programme. The study focused on perceptions regarding: a) the significance of an art education programme, as it applies to general education, and b) the expectations of an art education programme as it might function within the school.

The following questions were posed for purposes of this study:

1. Do art teachers perceive discrepancies between their views of the significance of and expectations for art education and their principals' views of the significance of and expectations for art education?

2. What is the nature of these discrepancies, as perceived by the art teacher?

3. Are there discrepancies between the perceptions of art teachers and principals regarding the significance of and expectations for art education?

4. What is the nature of the discrepancies between the art teachers' perceptions of the significance of and expectations for art education and principals' perceptions of the significance of and expectations for art education?

5. If discrepancies exist, what is their effect on the art programme within selected schools?

6. What implications do these discrepancies have for art teachers and for art education in general?

Summary of Findings: the Teacher Sample

All the art teachers identified conditions that they perceived as direct influences on their programmes and their effectiveness in implementing the programmes. In the majority of instances the same condition was identified by all of the art teachers. This is especially interesting in that, in all cases, subjects identified influences independent of lists, questionnaires and the like that might have swayed thought in specific directions. Although teachers were asked the general question "What influences the quality of the art programme most," they were totally responsible for identifying and describing conditions that they perceived as influences on the art programme.

Twelve conditions were identified as influences on the art programme. Eight conditions were identified by all four of the teachers in the sample. Two conditions were identified by three of the teachers. Two conditions were identified by two of the teachers.

Nine of the twelve conditions identified as influences on the art programme refer directly or indirectly to the administration. Two conditions refer to the public and one condition originates in the influence of the art teacher himself. These are presented immediately below.

1. The Administration's View of Art: Administrative Support

All four teachers agreed that the administration's perceptions of art were especially significant in determining how supportive they would be in facilitating the art programme. They explained that school administrators seldom have an understanding of art and tend to regard it as a light,

leisure-oriented subject. All of the teachers thought that school administrators do not have much insight into the significance and relevance of art to general education. Principals seldom have any background in art, and they suggested this may explain the lack of interest and understanding they express for the subject.

As there usually is one art teacher on staff, the teachers said they lacked the "show of hands" or "departmental" approach other subjects can depend on. Often, the administration did not take art seriously because it did not make as much noise as subjects that have two, three or four teachers. The teachers said it was difficult being the only person on staff who regarded art as a vital part of the total curriculum. This, they felt, was a difficult point from which to start negotiations.

2. The Art Teachers' Qualifications

There was complete consensus regarding the importance of highly-qualified art majors teaching the art programme. The teachers felt that extensive art background and training in art were vital factors in determining the quality of the programme. They agreed that only a teacher who was deeply committed to the subject would have the background and experience required to offer a quality art programme.

3. The Facilities and Their Design

Cramped classroom conditions, inadequate storage space and poorly designed facilities were identified as major influences on the art teacher and, ultimately, the art programme. The teachers unanimously agreed that these conditions work in direct opposition to the physical demands of the

subject. They felt that existing art classrooms could not properly accommodate large classes, and discipline problems often resulted. The teachers explained that the overcrowded conditions automatically eliminated those parts of the curriculum that required more space per individual. The facilities, they said, determined the type of activities that could be offered. The design of the art room received strong criticism. The teachers did not know who was responsible for the design of art rooms, but they were certain art teachers were not consulted.

4. Class Size

Because the nature of the subject dictates time and space for the individual, the teachers believed class sizes should be controlled to less than twenty-five students. The teachers felt that, if they were operating their programmes in accordance with the curriculum guide, they would be working with acids, tools and potentially dangerous equipment. Overcrowded classrooms restricted the activities they could offer as they felt they could not guarantee safety beyond a certain number. Because overcrowded conditions in art result in increased discipline problems, the teachers indicated they had less time to motivate, discuss and instruct. They described this as a negative influence on the quality of their instruction.

5. The Option System

The option system was consistently identified as a negative feature of the school system and a negative influence on the art programme. It was one of the conditions that appeared to affect the art programme most. Because students are not required to pass options (they do not count towards

promotion), they tend to infer that they aren't required to work in option subjects. The organization of the option system conditions students, parents, teachers and the general public into regarding academic subjects as necessary and important and options as "fillers," "enjoyment" and "breaks." These attitudes created deep-rooted barriers for the art programme and were identified as a most unfortunate approach to education. The teachers felt the present distinction between "core" and "option" subjects did nothing to encourage students to regard education (as a whole) in a positive manner.

6. Attitudes Within School and School System

The teachers unanimously identified attitudes within the school environment as strong influences on the art programme. In situations where the staff did not regard art as a vital part of the school curriculum the art teacher was faced with the emotionally demanding task of being one against many. The teachers explained that the system's approach to options leaves them with a very insecure base. All four teachers described students when they first came to art class as negative towards the subject. This was revealed through behavior where students would not work, would not attempt the projects and would make remarks such as "I don't have to work, this is art," "It doesn't count anyway," "Essays? This is art," "What are you gonna do, fail me?" and "My folks don't care if I pass this." The teachers felt attitudes improved over the course of a semester but that generally students figured out the system and put in time where it counted. Teachers said following up discipline problems was often difficult because parents did not care about their child's progress in

art. The administration had little to threaten the student with ... the fear of failure or calling home does not seem to apply to art.

7. Public Demand and Influence on School Boards

Two of the teachers felt the public and the pressure it places on the school board is a major influence in determining general policies and emphasis in local and provincial education. They believed that the public did not perceive art as a serious, worthwhile subject but as an enjoyable experience that might lead to hobbies in later life. They claimed this public bias was obvious throughout the school system.

8. Administrative Leadership Offered by the Principal

Two teachers suggested that the type of leadership offered by the principal would have a strong effect on the school climate which in turn would reflect on the art programme. They implied that a strong effective principal could keep management, timetabling, and general policies running smoothly, which would mean teachers could operate their programme within a strong school environment. Lack of administrative leadership becomes obvious to the students as well as the staff and discipline problems and poor morale often result.

9. Time Allotment for Art

Three teachers regarded the amount of time allotted for art as a significant influence on the programme. Because art is an individual-oriented subject, they felt it was necessary for the student to have time to think and develop his ideas and that it was necessary for the teacher to have time to spend with each individual. As one teacher illus-

trated, in an average fifty minute period with ten minutes set aside for clean up, each person in a class of thirty students gets 1.3 minutes of teacher attention. Where individualized instruction is required, this amount is unrealistic.

10. The Art Teacher in Isolation

Because there is generally only one art teacher on staff and, as teachers have indicated, art is not regarded as a vital part of the curriculum, art teachers tend to feel they are all alone in their commitment. There is not much feedback from principals or staff, certainly almost none that they would call deep or meaningful. This tends to make them feel they are isolated in their cause and not recognized as making a significant contribution to education. The teachers explained that it becomes obvious from comments people do make that no one really understands what art education is all about.

11. Timetabling

Three teachers said that the timetabling within the school had a direct influence on their programme. In many instances, art is offered at the same time the academic subjects are offered, which means the more academic student can not take art. The teachers regarded this as regrettable, becuase only certain "types" of students were able to fit art into their programmes. Usually, these were low-achievers who were not interested in art, but it was one of the few subjects available to them.

12. Janitorial Service

All of the teachers agreed that the quality of the janitorial services is of major importance to the art programme. One teacher was satisfied with the cleaning given his art room and elaborated that an art teacher must be political and ensure rapport with the janitors. He felt that a good working relationship was important if the art room was to be properly cleaned but equally important because janitors tend to repeat "items of interest" to other teachers, the administration, secretarial staff and the community. One can not afford to be noted for a "messy room" or "lack of control which causes a messy room," said the teacher.

The three remaining teachers were unhappy with the existing quality of janitorial services given their art rooms. Where a great variety of media are used, messes will occur. The teachers felt that they could not count on the janitors to clean their rooms thoroughly and consequently had to spend extra time cleaning up themselves. One teacher explained that the art room was not suited to art and was overcrowded, so the teacher could not be held responsible for many of the "messes," that occurred. Another teacher described the janitor as "out of bounds" in that she would lecture on how filthy the room was. In both cases, the teachers described the janitors as uncooperative and overstepping their duties. They both thought that janitorial criticism was gratuitous. The third teacher described the situation as something the janitor could not handle due to age and ill health. In all three cases the teachers had no alternative but to do a large portion of the janitorial work themselves.

Summary of Findings: the Principal Sample

The principals identified nine conditions that they perceived as influences on the art programme. In only one instance was the same condition identified by all four of the principals. Two conditions were identified by three of the principals. Four conditions were identified by two of the principals and two conditions were identified by one principal in each instance.

1. The Art Teacher

The principals were agreed that the art teacher is the most significant influence on the quality of the art programme. Although they indicated that proper facilities, supplies and equipment are necessary, they felt that the utilization of the facilities, equipment and supplies and the type of experience offered in the classroom were determined by the teacher.

2. Administrative Support

Three principals believed that the support given the programme by the administration was of major importance. This information was not voluntarily offered but drawn out after a specific question about, "Principal's influence on the programme," had been asked. It was a shared belief that principals are primarily a service to the teachers and function as support agents and programme facilitators within the school.

3. The Facilities

The facilities the art programme operates in were identified by three principals as crucial factors in determining the quality of the art programme. It was suggested that the administration had a large part to

play in securing proper facilities and supporting the teacher in maintaining and improving existing facilities.

4. Attitudes Within the School

Two principals regarded the attitudes toward art held by the administration and staff within a particular school as significant influences on the art programme. They believed the attitudes to be indicative of the support a teacher might expect from within the school environment.

5. Equipment, Supplies, Students

The nature of equipment and supplies available to the teacher and general student attitudes toward art were identified by two principals as conditions that influence the art programme.

6. Class Control, Clean up in Activity Class

Two principals recognized the demands made on the art teacher in an activity-oriented class. Class control, discipline and clean-up were considered to be perpetual problems.

7. The Grading System

The fact that art does not count towards promotion leads to the belief that one does not have to work in art and the subject does not count. Two principals said this was a regrettable aspect of the grading system for options.

8. General Educational Policies

One principal believed that general educational policies condition

teachers, parents and students into disregarding subjects like art as they are not required for promotion and are labelled as simply recreational activities.

9. Public Demand for Art

One principal explained that Edmontonians, as a whole, are not prepared to support cultural pursuits. He said it was a fact that most people in the province are second and third generation pioneer people who have had a history of more basic concerns. He suggested it will take time for subjects like art to gain more general public support.

TABLE 40

What Influences the Art Programme?

COMMENTS	TEACHER A	TEACHER B	TEACHER C	TEACHER D	PRINCIPAL A	PRINCIPAL B	PRINCIPAL C	PRINCIPAL D
The art teacher					*	*	*	*
Background, training of art teacher	*	*	*	*				
Administration's view of art	*	*	*	*				
Administrative support given art programme	*	*	*	*	*	*		*
Administrative leadership of principal		*	*					
The facilities	*	*	*	*	*	*		*
The design of facilities	*	*	*	*			*	
Equipment, supplies, student attitudes					*		*	
Class size	*	*	*	*				
The option system	*	*	*	*				
The grading system for art						*		*
Time allotment for art	*		*	*				
Timetabling		*	*	*				
Attitudes within school and school system	*	*	*	*		*		*
Public demand and influence on school boards	*	*				*		
The art teacher in isolation	*	*	*	*				
Janitorial services	*	*	*	*				
Class control clean up in activity class							*	*

Summary and Discussion of the Research Questions

1. Do art teachers perceive discrepancies between their views of the significance of and expectations for art education and their principals' views of the significance of and expectations for art education?

In all cases the art teachers did perceive discrepancies between their views and principals' views regarding the significance of and expectations for art education.

2. What is the nature of these discrepancies, as perceived by the art teacher?

The teachers felt that principals tend to offer art because traditionally art is a school subject. They did not think principals put much thought into why art should be offered, its contributions to education, and so forth. Three of the teachers suggested that, once art classes are scheduled, principals tend to forget about art. These teachers sensed that principals do not have reasons for offering art and therefore easily fall into a "laissez-faire" position.

The teachers thought that administrators seldom have an understanding of art and do not view art as a deep, meaningful subject. They were certain that school administrators did not share their dedication to art and felt that they did not have much insight into the significance and relevance of art to education. The teachers said that the administration had little "true" appreciation for art. This often heightened their aware-

ness of being the only art teacher on staff, to the point that they often felt they worked in isolation from the rest of the school.

With regard to feedback, none of the teachers believed the administration made meaningful comments about the art programme. The teachers said they consistently received feedback regarding social decorations for the school, but they did not consider this type of exercise reflective of their programme and the compliments they received did nothing to reinforce their professional ego. The teachers explained that because the principals had no basis on which to make evaluations or comments regarding the content of the programme, they were not surprised to receive little feedback.

The option system was consistently identified as an area of contention among the art teachers. The teachers remarked that principals did not regard the grading system as a problem. They suspected that principals tended to regard the existing system as desirable because students should have choice and should be able to take some courses just for enrichment. The teachers believed the administration, particularly at the school board level, did not appreciate the problems that resulted when students were told to select courses that they would simply enjoy as a break from the more important compulsory subjects. The teachers did not think administrators realized how they conditioned students into making distinctions between what is important and what is not, what requires work and good behavior and what does not, what one must pass and what one does not have to pass. The teachers felt the option system discouraged positive attitudes towards general learning and well-rounded education. Schools tended to use options as treats and rewards for serious work or, just as often, as a general play area.

Teachers claimed that principals did not support them in demanding

smaller classes for art. They knew principals could appreciate that industrial arts required smaller numbers (because of the activity, and the potentially dangerous equipment), but they also knew principals did not understand why art needed controlled class sizes.

All the teachers said all subjects should be offered for credit at the junior high level. These teachers were confident that administrators did not support this opinion.

3. Are there discrepancies between the perceptions of art teachers and principals regarding the significance of and expectations for art education?

The findings revealed that art teachers and principals perceive the significance and relevance of art education quite differently.

4. What is the nature of the discrepancies between the art teachers' perceptions of the significance of and expectations for art education and principals' perceptions of the significance of and expectations for art education?

Art Teachers

The art teachers expressed similar opinions about the significance and expectations of art education. They were unanimous in identifying six conditions that they considered to be the major contributions of art to education in general. These appear in the following table:

TABLE 41

Significance and Expectations of Art

	Total Teacher Agreement
To develop and heighten perception	4
To help students enjoy life and leisure	4
To develop critical thinking and decision making	4
To develop an awareness of their environment	4
To maintain a balanced education	4
To develop an appreciation for art and its outlets	4

These views are consistent with developments in art education since the late 1960's and throughout the 1970's. These developments are outlined in the beginning of Chapter Two. The most significant and interesting feature of the information provided by the art teachers was the unanimous agreement in identifying what they considered to be the significance and expectations of art education. Each teacher provided this information independently and spontaneously when asked general questions on"What do you think art has to offer students" and "What do you try to emphasize in your art programme." The fact that they all identified the same conditions and that these conditions are consistent with the development of art education in the last decade is most relevant to this study

Principals

The principals expressed dissimilar opinions about the significance and expectations of art education. They identified nine conditions that they considered to be the major contributions of art to education in general.

There was unanimous agreement on only one of the nine conditions. Two conditions produced agreement by two principals, and six conditions were identified by one of the principals in each case. These conditions are presented in the table below:

TABLE 42

Significance and Expectations of Art

	Total Principal Agreement
I hope they learn something about work habits	1
To appreciate art	4
Sharing ideas, materials and taking direction	1
Not as important, but some skills	1
About materials, textures and how difficult it is to be good	1
Colour and colour theory	2
Self-expression, about being an individual	2
About their abilities in art	1
Patience, manual dexterity	1

One condition was identified by all of the teachers and all of the principals. This condition, as stated by art teachers, was: students will develop an appreciation for art and its outlets. As stated by the principals the condition read: students will learn to appreciate art. None of the other conditions identified by the art teachers and the principals were similar in any way.

With the exception of learning to appreciate art, which the principals did not discuss in any detail and is therefore difficult to place, all

the conditions identified by principals find their base in developments in art education between 1900 and 1950. The first statement, "I hope they learn something about work habits"is also difficult to place. None of the developments in art education were especially concerned with work habits, although the late 1800's focused on art skills as a service to industry.

The second statement "To appreciate art" could refer to the early 1900's when art emphasized exposing children to reproductions of the masters (The Picture Study Movement) to increase their appreciation and awareness of beauty. It also could refer to movements in the late 60's and early 70's when visual and perceptual literacy and art and aesthetic awareness became the focal points. It would seem that, since the remainder of the statements appear to stem from developments before 1950, this statement may at least originate in early 1900 concepts.

"Sharing ideas, materials and taking directions" is at least partially representative of values common to art education in the 40's. At this time the "materials approach" to art was promoted. The fourth statement "Not as important, but some skills," would be most closely related to the 40's and the "materials approach" as studio activity and technique were very much a part of that broader concept. "Materials, textures and how difficult it is to be good" refers to the 40's again and also makes reference to appreciation in the sense of recognizing what goes into making "good" or acknowledged art work.

Since the principals made specific reference to practical home use of colour and colour theory, the sixth statement, "Colour and colour theory" would seem to refer to the 1930's when the fine and useful arts became one and the relation of art to everyday life, such as home decorating became popular.

The seventh statement, "Self-expression, about being an individual" refers to the 1940's when the emphasis was on the child, self-expression and originality. One principal did make reference to "humanitarian" versus "technological-industrial" concerns and may have intended a more general meaning to this statement.

"About their abilities in art" would appear to refer to the 1950's when a child was considered to have latent creative ability that could be discovered or released through art activities, but it is really too vague a statement to pinpoint.

The ninth and final statement "Patience, manual dexterity" is reflective of the values dominant in the late 1800's when art was viewed as a form of manual training that emphasized hand-eye coordination and good penmanship.

In summary, the basic discrepancies between the art teachers' perceptions of the significance of and expectations for art education as compared to the principals' perceptions of the significance and expectations for art education appear to stem from the fact that art teachers and principals operate from distinctly different assessments of art education. In all cases the art teachers expressed opinions that are consistent with developments in art education in North America in the past decade. Generally, all the principals' opinions appear to find their sources in developments in art education between 1900-1950. Although it would take further study to confirm this hypothesis, it seems appropriate to suggest that the principals in this study perceive art education in terms of its development thirty to seventy years ago. This would explain why art teachers consistently described principals as "Not understanding art," "Not recognizing art as a serious worthwhile subject," and "Not understanding what I'm doing

in my programme." It appears the discrepancy stems from varying degrees of literacy in art education.

5. If discrepancies exist, what is their effect on the art programme within selected schools?

The most common effect of the discrepancies was on the way the art teachers felt about themselves in relation to the total school environment. They described themselves as working in isolation. They believed they were isolated in their convictions, isolated in regarding art as a significant worthwhile subject and isolated from the staff because no one really understood or appreciated their subject.

One of the most significant effects these discrepancies have on the art programme itself is the communication gap that characterizes so many art teacher-principal relationships. Evidence of this communication barrier existed throughout the responses to questions asked of both groups. Although it appears the art teacher and principal within each school come to recognize and deal with the barrier, the conflicting views do present major obstacles to the art teacher who must articulate what an art programme is before he/she can get on with the particular request they wish to make.

Requests for expansion of facilities, major purchases such as a printmaking press, controlled class numbers or equal credit for all subjects often do not make sense to the principals because they do not have a fundamental understanding of why these requests are being made and why they are important. Quite often they toss requests of this nature aside because art teachers have the reputation of being a little "extreme."

The most significant effect in this case is that principals can not properly facilitate a programme they do not understand. They do not have a basis on which to make decisions and in many cases seem to reveal a bias when dealing with the art programme.

6. What implications do these discrepancies have for art teachers and art education in general?

Art teachers believed they were working in isolation: isolated from the rest of the school in their convictions and understanding of art as it applies to education in general. The teachers were morose about the status of art in the schools and explained that learning to cope with negativism was an inevitable part of their professional life.

The teachers did not feel their efforts were recognized or appreciated by their colleagues, the administration or the public. This troubled them.

It appears that learning to cope with isolation and negativism are part of the reality of teaching art. For most people this does not come easily.

Art Teachers' Perceptions Versus Principals' Perceptions

Additional material derived from the interviews is useful in the examination of discrepancies in areas that do not refer direclty to the significance of and expectations for art education.

Each pair of art teachers and principals described the art facilities as below par and in need of improvement. On the subject of class size, teachers generally favoured an enrolment of twenty to twenty-five, while

principals were willing to go as high as thirty.

There was little agreement among the principals on why art was offered in the schools. While each offered some reason, not all were philosophically defensible. The teachers suggested that principals do not have reasons for offering art, they simply follow an established tradition. Disagreement arose on whether art should or should not be an option. The majority of teachers felt it should not, while all the principals felt it should.

Whereas all the teachers felt that an art teacher, in addition to commitment to his subject, needs a solid art background to carry it through effectively, principals were more ambivalent. They were inclined to place emphasis on a balanced education, and on the contribution the teacher might make to the staff as an individual, as well as considering the teacher's background in art.

All the teachers felt that public attitudes towards art were negative. In this, principals generally agreed, pointing to lack of support, and, indeed, lack of understanding on the part of the public about the role of the arts generally. As for the student's perceptions of art, the teachers took a rather gloomy view, indicating that in many cases the students were looking for an opportunity to do as little work as possible, with no threat of failure. Principals expressed varying opinions on this, offering as reasons the opportunity to relax, to pursue a hobby, to work with one's hands, and as the least of the optional evils.

All the teachers felt that the present grading system in the options provides little incentive to do well. The principals were divided on this question: two agreed with the teachers, and two did not. In responding to

the question of what influences the quality of the art programme, the teachers identified as significant factors administrative support and positive attitudes towards art; the art background of the teacher; the character of the option system; the degree to which the school could accommodate the needs of the art curriculum. Principals identified the teacher as the greatest single factor influencing the programme. Three of the principals, after prompting, felt that the principal could also make a contribution. Also cited were equipment, facilities and supplies.

Critical Interactions Within the School

The intent of this study has been to examine in depth, individual perceptions of art education and the conditions within selected schools that influence the quality of an art programme.

Two small groups of people representing four schools participated in the study. Their responses to questions reflected their feelings and opinions about art and conditions that influence its operation as a school subject. The letters A, B, C, and D identify the four units and have allowed the reader to note how eight individuals have responded to each question.

This section attempts to describe and summarize the situation within each of the four schools in this sample as it reflects on the effective operation of a quality art programme.

SCHOOL A

The teacher at school A appeared to be quite content with his situation. Although he did indicate a preference for a high school teaching

assignment, his reasons were predominately based on a desire to work with more mature students that would be more likely to approach art from a serious, interested perspective. Teacher A described principal A as cooperative, approachable, positive and supportive. Although Teacher A did not receive much in the way of feedback from either the principal or the staff, he was not particularly concerned. He felt he had to live up to his expectations first and was not bothered by the fact that few people on staff discussed art or his programme with him. He did feel he worked in isolation, that is, no one else on staff had any deep exposure to art or art education and no one seemed to understand or appreciate what his programme was all about. Although he was aware of his isolation it did not seem to bother him. This may be explained by the fact that, as well as teaching school, he owns and operates a downtown art gallery. Perhaps he finds sufficient opportunity to talk seriously about art through his gallery situation.

Teacher A was the only teacher who was asked by the administration to approve each student's admittance to art. He was one of two teachers that could accept or reject students and was always consulted before students were admitted into art at mid-term. This was the only school where the teacher was satisfied with the janitorial services given the art room. Teacher A also was one of two teachers who described their facilities as adequate but not ideal. Negative attitudes on the part of students, parents and the public; overcrowded classes; the negative effects of the option system; the abundance of art teachers who lack adequate training, and the insufficient time allotted for art were mentioned and discussed. Teacher A had strong feelings about these aspects of art in the schools and was extremely verbal in considering the sources of these problems.

Although teacher A was aware of pitfalls in his and other art situations, he remained optimistic about his overall experience in school A. He explained that the principal was looking for additional space within the school for art for the following year. The principal also had approved an expansion of the programme to build a dark room and teach photography. The janitor had suggested teacher A use one of the storage rooms normally used by the cleaning staff as it would require very few modifications.

Principal A did not share teacher A's conviction in art nor did he express opinions that would reveal an accepting, well-informed position regarding art education. He did however, reveal a very firm conviction in reshaping attitudes towards options. He explained that when he first came to school A, three years previously, the options, especially subjects like art, were treated like dumping grounds. He felt he had worked very hard over the three years to improve the attitudes towards options in general. One of his tactics had been to open up a wider range of choices, so no subject would be overloaded with problem students. He believed that there had been a tendency for students in the past to take art because it was considered a "Mickey-Mouse" course. Now, he inferred, the majority of students that took art were interested in it. Principal A explained that students needed the approval of the classroom teacher before they could take any class.

My assessment of school A is that, although the principal did not appear to have a deep understanding of art education and its significance to education in general, he had a respect for all subjects and all types of learning that were offered in his school. He appeared supportive, positive, and cooperative in his dealings with the art teacher. The art

teacher may have wished for a greater appreciation of art and the programme itself but appeared satisfied with the principal as a facilitator and administrator.

SCHOOL B

Teacher B had been in and out of teaching, working as art consultant and in business before returning to a junior high school as full time art teacher. He appeared basically satisfied with his own situation but was deeply concerned about problems confronting art education as a whole. He had returned to teaching at the junior high level because he felt that he could make a greater contribution to improving attitudes towards art at a level where more students would come through the art programme. High school students, in his opinion, have already decided how they feel about art. He believed that in order to be most effective in shaping attitudes he should teach at the elementary level, but did not think he could cope with teaching some of everything else. Teacher B had known principal B from a previous work situation and had decided to teach at school B mostly because of the principal.

Teacher B, regarded his facilities as adequate but not ideal. He was able to accept or reject students and was always consulted before students were admitted to art mid-term. He was the only teacher to set the school art fee.

He described the administration as cooperative, positive, supportive and approachable. This was the only teacher that said he respected the principal. He felt that principal B was intelligent and utilized his staff well. He explained that the principal knew when to ask another's

opinion and did not pretend that he was a specialist in all areas.

Teacher B was philosophical in discussing art education and the status of art in the schools. He brought many varied experiences from several countries to his comments. He did not feel that anyone in the school, including the principal, had anything other than a surface understanding of art or his programme. He felt strongly about the isolation or vacuum that art teachers must cope with in the schools. He explained that coping or adjusting was greatest for the young teacher who had been under the impression that art was an important subject that students were interested in. He was critical of the teacher training programmes and the student teaching assignments, in that he thought the training lacked practical emphasis concerning the reality of their profession and that in far too many instances student teachers were placed with cooperating teachers who were far from exemplary. He was concerned that students are not prepared for what meets them in the schools and that they have not been given survival skills, given the reality of the situation.

He was not pleased with the way his room was being cleaned; he would have liked more space and smaller classes; he felt students took art because it was the lesser of two evils; he despised the option grading system and was very unhappy with the general organization of options. He received little or no feedback from parents, staff or the principal; he felt poster-making was a nuisance and was appalled at the number of people teaching art who do not have an art major. These aspects of art education bothered him and at times he indicated that we may be fighting a losing battle. But somehow he managed to project beyond the issues

that confronted him daily and operate on a much more global level. He appeared totally convinced that if anything was to change, it was going to be by realistically approaching the problems and dealing with them.

Principal B had a developing interest in art as a collector. He expressed complete satisfaction with teacher B and the art programme and felt that the art teacher had to be one of the best if not the best in the city.

As with principal A, he had become frustrated with negative attitudes towards the option subjects. In an attempt to improve the situation he thought he should set an example and had started teaching options. He felt that this was a subtle tactic but he explained that kids were not as likely to say "options don't count" when the principal teaches them.

Principal B was the only principal to suggest that art was both an academic and a studio subject. He was also the only principal to recommend that option marks be recorded in percentages. He felt this method had a greater impact and was generally more highly regarded.

The art teacher at school B and the principal at school B seemed to operate on an understanding of mutual respect. Although teacher B did not feel the principal had a deep understanding of what his programme involved he did appear completely satisfied with the relationship they had established and the principal's administration of the art programme.

SCHOOL C

The art teacher at school C was not satisfied with her teaching situation. It appeared that the most obvious source of frustration stemmed from her dealings with the principal. She described him as very

negative in his approach, indecisive, inconsistent and weak. She felt he was quick to say "no" and gave her the impression that he never seriously considered her requests. She felt that he was "wishy-washy" as an administrator and did not support his teachers. She explained that in a discipline problem he sided with the student, then the parent and lastly the teacher.

During the first interview she indicated that she was asking for a transfer because she could not see herself working in the same situation for another year. She explained that art seemed to be on the bottom of the list in terms of school priorities. She felt that other options, in terms of location, space and facilities were far superior to art. A situation had arisen where she had requested to re-locate the kiln to make better use of the small art classroom. The principal would not hear of it. She explained that it was not the fact that she couldn't move the kiln that upset her, but that he gave her no indication that he understood why the request had been made. Had he said, "I know you need extra space, but ..." everything would have been fine ... "I feel he's working against me," she explained.

Teacher C explained that she would like some input into who can take art and how many students are allowed into a class. Some of the options do have limited enrolment, but not art. Art is timetabled opposite better programmes,so only a certain type of student can fit it into his/her schedule. Good academic students are not able to take art. "I really don't understand how students can continue on to the next level of art when they didn't pass the first level," she said. "All these things really affect the way I feel about teaching here. I get little cooperation from the janitors ... they are always complaining about having to

clean the art room."

"I have learned to ignore the administration and go my own way and do as much as I can and wait for the end of the year." These comments were made by teacher C during the first interview. Although her situation had not undergone any major change between interviews, the principal had been visited by the city art consultant and the consultant had made recommendations about the art programme. Subsequently the principal had approached teacher C and offered her more control and input over the art programme. Two teachers besides teacher C taught art at school C. Both had very few art courses and, according to teacher C, approached art in a much more "fun" oriented manner. Several confrontations had resulted over the year between teacher C and the two other ladies. As teacher C and one other art teacher shared the same art room, it was difficult to be in a situation where the teachers shared a room but not ideas, or philosophies. The other art teacher had taught all the grade nine courses. Part of the new offer to teacher C was to teach grade nine art.

Teacher C had been informed, by an indirect source, that the art consultant would not move her because he felt she would benefit from "sticking it out" for another year. The new offer was a definite improvement over the past year and she had decided to stay on for another year and try the new arrangement.

Although teacher C felt isolated from the staff and longed to talk to someone about her programme, her ideas and some of her problems, she explained that these feelings were not as difficult to cope with as her feeling of alienation from the principal. She volunteered that many teachers on staff expressed dissatisfaction with the administration.

The turnover of staff was extremely high, she said. She believed he had no understanding or appreciation for art or art education and did not therefore ever know when her requests had merit. She conjectured that the art consultant had obviously said something that had changed his mind.

Principal C thought that the art area was the most poorly developed physical space in the school. He felt students mostly take art because they like it and wish to explore their potential in that area. Exams, he added, were not any means of ensuring student effort ... "If it's a worthwhile experience the kids will work." Principal C felt that the art teacher, equipment, supplies, and students influence the quality of the art programme... in that order. When asked what influence the principal had on the programme, he replied that the principal influences the school tone and in that way reflects on all programmes. He did not feel the principal had any direct influence on the art programme; only the teacher does.

Teacher C's comments about the administration were verified by two teachers in school B who had previously taught at school C under principal C's administration. They described principal C as weak, inconsistent and non-supportive. They both had left the school because of the administration and knew that the school had a very high turnover of staff.

It would seem that teacher C has received little support from the principal at her school. It has caused extreme frustration and dissatisfaction for her on a day-to-day basis. Her situation is an unfortunate example of how much the administration can influence the teaching experience and ultimately the programme offered the students.

SCHOOL D

The teacher at school D was frustrated in that she was dedicated to teaching and especially teaching art, but the conditions she was operating her programme under were definitely starting to wear her down. The basic source of frustration stemmed from the fact that her average class was thirty and her room was very small and not suitable for more than twenty. The classroom was located at the end of a pie-shaped wing so that there were two doors, one on either side of the room, that emptied directly into hallways. With an activity-oriented class, such as art, in cramped quarters, and two doors for students to play with, discipline was a problem.

The demand for art had increased to the point where she was teaching continuously and only had a spare when another teacher relieved her. This arrangement had not been suggested by the principal. In addition to the classes held in the art room, two additional classes were offered and these were taught in an ordinary classroom by teacher D and another teacher on staff. Supplies and projects were stored in the art room and lugged to and from it at the beginning and end of each period. This presented a critical situation with storage, as the existing class area was not adequate.

Teacher D strongly criticized the option system for conditioning students into disregarding certain subjects as worthwhile, important parts of a total balanced education. She felt the policies set by the board encouraged students to regard certain subjects as "not important" play areas. She explained that if a subject isn't worthwhile it shouldn't be offered and, if it is offered, students should be required to work and

put some effort into the class. Teacher D believed that educators should be promoting the value of a well-balanced education and should instill in students the desire to learn regardless of the subject and whether it is called "core" or "option." The option system appeared to have a strong negative influence on her programme.

Teacher D had problems with the cleaning staff as they were constantly remarking about the "messy" art room. She said that what they didn't know was that the room was never designed for art, was overcrowded, was difficult to work in and would consequently not be a tidy area at the end of the day.

Although she described the administration as cooperative and approachable, she did say they obviously could not feel too strongly about certain problems she was dealing with because she continued to be faced with them. She received little feedback from the administration and mostly amazement from the staff at putting up with her art situation.

She said she would like to teach at a high school, as she hoped students would be more serious and one could spend more time on art rather than on discipline. She explained that timetabling is a problem in that she does not understand why a limit is not set on the number of art classes and students allowed into a class; other options have cut-off numbers. Teacher D also mentioned that she would like more input into approving registrations for art and that she would like to be consulted before students are admitted into art at mid-term.

Teacher D added during the second interview that the situation had developed into an impossible teaching assignment as she was mostly disciplining and hardly teaching art. She had applied for a transfer to

another subject area in school D, or a transfer to another school to whatever was available. She felt that this was an extreme move for her, because she was a specialized art teacher and loved art; but she did not feel she was accomplishing anything to do with art in her present situation.

The principal spoke highly of teacher D. He felt she was well-qualified and had developed a very strong art programme over three years. He intimated that options were poorly handled in the schools and explained that he wished he could do more about it. He felt that his hands were tied in that decisions about general educational policy were handed down from the government to the school boards to the principals; "eventually the student gets the picture and behaves accordingly". He explained that the schools shape negative attitudes on the part of students and parents with their treatment of the option subjects. "If we do not care if a student fails art why should the parent", he explained.

Although the principal was sad to see teacher D leave her position he did not indicate he knew exactly why she was leaving. He seemed to feel it had more to do with a residential move than anything else. It would seem that although teacher D felt quite positive about the administration, a great deal of communication and support was not apparent. Principal D indicated he wished he could control class sizes in art, he wished there was something he could do about the cramped classroom but he did not limit the number of art classes offered nor did he control the number of students admitted.

It would appear that some minor alterations could have been made internally to reduce the art teacher's frustration. Again, this is an

unfortunate example of how forces other than the teacher do affect the art programme. I consider the situation at school D exemplary of how great an effect influences from within the school and within the system itself can have on the art programme.

Recommendations for Further Research

There is a need for research in art education that is directed towards administrators. If this study is any indication, administrators are generally ill-informed about art, do not see it as a vital part of education and are not likely to fight any battles or exercise their influence for the sake of art. It is necessary that they be made aware of the need for art and what the art programme's objectives are in relation to general educational goals, if art education is to gain their support.

Research directed at assessing the quality of art in the elementary schools is necessary, if we are to develop positive attitudes in those students who go on to take art in junior high school.

It would seem that there is need for research that would determine how many art teachers are skilled in presenting budget proposals, well-documented presentations for expansion of their programmes and who possess a clear understanding of the procedures involved in presenting a well-defined case for consideration. If art teachers are not able to present articulate defenses for art, we can not expect others to come to our aid. Perhaps a study examining the amount of time teacher training programmes spend on the "politics needed for successful art teaching" would be helpful. The development of such programmes would in itself be a worthwhile endeavour.

Consistent with this is the need to assess the expectations of students enrolled in art education programmes. Specifically, are art majors in their final year of teacher training aware of the realities of teaching art in the schools? It would seem that if we are to maximize the contribution of a small number of people who represent art education, it is necessary to provide them with as much relevant academic and practical information as is available, and expand and adapt teacher training courses to those ends.

Bibliography

Anderson, Frances E. "The Changing Role of the Art Education Professor." Art Education 29 (April 1976): 13-15.

_____. "Mainstreaming Art as Well as Children." Art Education 28 (December 1975): 26-27.

Barkan, M. "Transition in Art Education: Changing Conceptions of Curriculum," Art Education 15 (October 1962): 12-18.

Bessom, Malcolm. "White House Conference on Arts Education." Art Education 21 (December 1976): 5-7.

Brittain, Lambert. "Art in Elementary Education Today." Art Education 29 (February 1976): 8-9.

Brouch, Virginia M. "Statistical Antics." Art Education 28 (March 1975): 10-14.

Cappuccio, Thomas. "Providing for the Human Factor." Art Education 28 (January 1975): 8-10.

Cassidy, Neil. Art Instruction in Alberta High Schools. Master's Thesis. University of Alberta, Edmonton; 1964.

Chalmers, F. Graeme. "A Cultural Foundation for Education in the Arts." Art Education 27 (January 1974): 21-25.

Cunningham, Richard. "Response to: Tumin, M.M. 'The Arts in a Technological Environment." Arts in Society 8, 1971, p. 495.

Davis, Donald Jack. "Human Behavior: Its Implications." Studies in Art Education 12(3), 1971, pp. 4-12.

Dennis, Laurence. "Dewey's Brief for the Fine Arts." Studies in Art Education 11 (3), 1970, pp. 3-8.

Diamond, Stanley; Gearing, Fred O.; Wax, Murray L. Anthropological Perspectives in Education. New York: Basic Books Inc., 1971.

Dimondstein, Geraldine. "Currents in the Arts: Conflicts and Contradictions." Art Education 29 (February 1976): 14-16.

_____. "The Role of the Arts in Education." Art Education 29 (November 1976): 9-10.

Dorn, Charles M. "Presidential Address." Art Education 29 (September 1976): 14-17.

_____. "Professional Values: Ambiguities and Ambivalence." Art Education 29 (February 1976): 5-7.

Efland, Arthur. "The School Art Style: A Functional Analysis." Studies in Art Education 17 (2), 1976, pp. 37-44.

Eisner, Elliot W. "Curriculum Ideas in a Time of Crisis." Art Education 18 (October 1965): 7-12. (b)

_____. "Making the Arts a Reality in the Schools of Tomorrow - an Agenda for Today." Art Education 29 (March 1976): 20-24.

_____. "The Development of Information and Attitude Toward Art at the Secondary and College Levels." Studies in Art Education 8 (1), 1965, pp. 43-48 (c).

_____. "The Premise of Teacher Education." Art Education 25 (March 1972): 10-14.

_____. "Toward a New Era in Art Education." Studies in Art Education 6 (2), 1965, pp. 54-62. (a).

Engel, Martin. "Aesthetic Education: The State of the Art." Art Education 28 (March 1975): 15-20.

_____. "The Continuing Education of Teachers." Art Education 29 (September 1976): 5-7.

_____. "The Future of Aesthetic Education." Art Education 29 (March 1976): 5-7.

Farrell, Joseph. "Research and the Arts." Studies in Art Education 16 (2), 1975, pp. 37-45.

Flannery, Merle. "Art for the Masses." Art Education 25 (May 1972): 19-20.

Forbes, J.A. Art Education - Its Cultural Basis, Its Development and Its Application in Alberta Schools. Master's Thesis, University of Alberta, Edmonton, 1951.

Ford, Ruth G. Organization for Art Instruction, Alberta. Master's Thesis, University of Alberta, Edmonton, 1964.

Foshay, Arthur W. "The Arts in General Education." Art Education 26 (September 1973): 3-6.

Geiss, Elizabeth. "Toward Art Teachers of Quality." Art Education 25 (October 1972): 10-13.

Goode, William J., and Hatt, Paul K. Methods in School Research. New York: McGraw-Hill Book Company, Inc., 1952.

Gordon, Raymond L. Interviewing: Strategy, Techniques and Tactics. Homewood, Illinois: Dorsey Press, 1975.

Green, Nancy H. "Some Effects of Parental Injunctions on the Visual Art Education of Children and Adults." Art Education 28 (January 1975): 11-17.

Grossman, Marvin. "Art Attitudes." Studies in Art Education 12 (3), 1971, pp. 64-66.

Hatfield, Thomas A. "The School Administrator: The Art Teacher's Approach." Art Education 25 (April 1972): 20-23.

Hightower, John. "The Arts as Environmental Imperatives." Arts in Society 8, 1971, pp. 581-587.

Hoffa, Harlan. "Allegiances, Alliances, and Art Education." Art Education 26 (September 1973): 15-17.

_____. "Response to: Irving Kaufman 'Education as Sensibility'." Arts in Society 8, 1971, pp. 549-551.

Hogg, James C. and McWhinnie, Harold J. "A Pilot Research in Aesthetic Education." Studies in Art Education 9 (2), 1968, pp. 52-59.

Holen, Michael C. "A Note on the Attitudinal Consistency of Prospective Art Teachers Toward the Relationship of Art to the Individual, Society, Education, and the Environment." Studies in Art Education 14 (2), 1973, pp. 28-34.

Howard, Dorothy. Parent-Teacher Communication in Early Childhood Services Programs. Master's Thesis, University of Alberta, Edmonton, 1976.

Hubbard, Guy and Witkowski, Adrien. "Expanding the Availability of High School Art." Art Education 28 (May 1975): 14-16.

Hurwitz, Al. "The Art Supervisor as Agent for Curriculum Change." Studies in Art Education 9 (3), 1968, pp. 69-77.

Jagodzinski, John. Aesthetics, Aesthetic Education, Art Education. Master's Thesis, University of Alberta, Edmonton, 1977.

Jensen, Ollie Jacobsen. "I Don't Know Much About Art But I Sure Know Who's Wasting Your Time." Art Education 29 (November 1976): 25-27.

Jones, R.L. Jr. "A Reassessment of Mittler's Study of Attitude Changes Toward Art." Studies in Art Education 17 (1), 1975, pp. 33-37.

Joseph, Burton. "Political Action for Art Education." Art Education 28 (March, 1975): 34-35.

Junker, Buford H. Field Work: An Introduction to the Social Sciences. Chicago and London: Univ. of Chicago Press, 1960.

Kaufman, Irving. "Education as Sensibility." Arts in Society 8, 1971, pp. 533-546.

Kaufman, Mabel. "Art in Open Education." Art Education 25 (December 1972): 18-21.

Lanier, Vincent. "A Plague on All Your Houses." Art Education 27 (March 1974): 15-20.

_____. "Objectives of Teaching Art." Art Education 25 (March 1972): 15-19.

_____. "The Future of Art Education or Tiptoe Through the Tea Leaves." Art Education 29 (March 1976): 12-14.

Levy, David C. "Creativity and the New Teacher." Art Education 25 (October 1972): 6-9.

Lewis, Hilda P. "Crystal Gazing, Forecasting, and Wishful Thinking: The Future of the Arts in Public Education." Art Education 29 (March 1976): 15-19.

Madeja, Stanley S. "The Cemrel Aesthetic Education Program: A Report to the Field." Art Education 26 (September 1973): 11-13.

McCall-Simmons. Issues in Participant Observation. Reading, Massachusetts: Addison-Wesley, 1969.

McCoy, Paull. "From Existential Questions to Existential Answers -- Now!" Art Education 29 (February 1976): 5-7.

Mills, James Charles. "The Effect of Art Instruction Upon a Reading Development Test: An Experimental Study with Rural Appalachian Children." Studies in Art Education 14 (3), 1973, pp. 4-8.

Mittler, Gene A. "An Instructional Strategy Designed to Overcome the Adverse Effects of Established Student Attitudes Towards Works of Art." Studies in Art Education 15 (3), 1973, pp. 32-39.

_____. "Structuring Art Fundamentals Elementary School." Art Education 29 (October 1976): 13-17.

_____. "The Classroom Teacher: Missing Element in Efforts to Improve Elementary School Art Programs." Art Education 27 (January 1974): 8-12.

Morrison, Jack. "The Arts as Early Warning Signals." Arts in Society 8, 1971, pp. 469-477.

Olds, Jack E. "What's in a Resolution." Art Education 25 (December 1972): 10-11.

Packard, Sandra. "Creative Tempo in Children's Art Production." Studies in Art Education 14 (3), 1973, pp. 18-22.

Pappas, George. Concepts in Art Education. Toronto: The Macmillan Company, Collier-Macmillan Canada Ltd., 1970.

Pergament, Jeffrey, W. "The Necessity for the Arts as a Primary Consideration within the American Public School Curriculum." Art Education 29 (October 1976): 10-11.

Rogers, Forbes. "In Pursuit of Significance." Art Education 28 (September 1975): 4-5.

Rouse, Mary J. and Hubbard, Guy. "Structure of Curriculum in Art for the Classroom Teacher: Giving Order to Disorder." Studies in Art Education 11 (2), 1970, pp. 14-26.

Sadler, Melba. Art Knowledge, Art Attitudes - Grade IX Level. Master's Thesis. University of Alberta, Edmonton; 1969.

Shami, Mohammed A.A. and Hershkowitz, Martin. "Relative Importance of 'Knowledge of Fine Arts Concepts' as a Goal of Public Education." Studies in Art Education 15 (3), 1973, pp. 32-39.

Tamsma, Maarten E. "Sightseeing Through American Art Education." Art Education 26 (January 1973): 15-18.

Templeton, David E. "Art Teacher as Instrument." Art Education 26 (April 1973): 5-7.

Truitt, Willis H. "On Liberating Aesthetic Consciousness: The Environment Issue." Arts in Society 9, 1972, pp. 74-82.

Tumin, Melvin M. "The Arts in a Technological Environment." Arts in Society 8, 1971, pp. 483-493.

Victoria. "Art and the Open Classroom." Art Education 25 (June 1972): 17-19.

Warwick, James F. "Art Education and Public Relations." Art Education 25 (June 1972): 20-22.

Wax, Rosalie H. Doing Fieldwork. Chicago and London: University of Chicago Press, 1971.

White, Dennis W. "Economic and Technological Influences on Society, Leisure and Art." Studies in Art Education 16 (2), 1975, pp. 18-27.

APPENDIX A

Interview Schedule: Teachers

Question 1: How long have you taught art at this school?

Question 2: Have you taught art elsewhere?

Question 3: Where did you take your training?

Question 4: Is your position here a full-time art position?

Question 5: How many students might take art this year?

Question 6: What would be the largest, the smallest, and the average class size in art?

Question 7: What would you consider to be an ideal class size for art?

Question 8: How long are the art periods and how often do they meet?

Question 9: What is your annual art budget?

Question 10: Are you satisfied with the art budget?

Question 11: How much do you charge for the additional school art fee?

Question 12: How would you describe your facilities?

Question 13: Was the art room designed as an art room?

Question 14: What do you try to emphasize in your programme?

Question 15: Why do you think students take art in this school?

Question 16: Why do you think art is offered?

Question 17: How would you describe students' attitudes towards art in this school?

Question 18: How do you think the general public views art as a school subject?

Question 19: How would you describe your relationship with the administration in this school?

Question 20: Do you think the administration share your philosophy regarding

art education?

Question 21: What type of feedback do you receive from the staff and the administration regarding the art programme?

Question 22: What type of feedback do you hear from parents?

Question 23: In your opinion what influences the quality of the art programme most?

Question 24: How would you describe teaching art in this school?

Question 25: Do you think art should be offered at all levels?

Question 26: Would you consider teaching at the high school level?

Question 27: How do you find the janitorial services in this school?

Question 28: How do you feel about timetabling and registration procedures in this school?

Question 29: Do you have input into determining who takes art?

Question 30: Do the students or staff make special requests of the art programme?

Question 31: Could you describe the marking system used for art?

Question 32: Can a student go on to grade eight art after failing the grade seven level?

Question 33: How do you feel about the option system in general?

Question 34: Do you think art is a subject that accommodates greater numbers?

Question 35: If you were asked to recommend changes for the art programmes in schools what would you suggest?

Question 36: Do you feel your training and what you expected to do in the schools is consistent with what you are able to do in this school?

Question 37: Do you find time to pursue your own involvement in art?

APPENDIX B

Interview Schedule: Principals

Question 1: What is the population of this school?

Question 2: How large is the staff?

Question 3: How many students might go through the art programme in a year?

Question 4: Could you describe the marking system here for options and specifically for art?

Question 5: Do you think the present marking system for options is suitable for art?

Question 6: From your perspective as the principal why do students take art?

Question 7: Why do you think parents would want their children to take art?

Question 8: What would be an ideal class size for art?

Question 9: Do you think certain subjects can accommodate more students than others?

Question 10: Do you think art can accommodate greater numbers?

Question 11: In your opinion what makes for a good art programme?

Question 12: In your opinion how much art background is required to teach art?

Question 13: Do you think there is a tendency for girls to like art more than boys?

Question 14: How does the general public view art?

Question 15: Do you think parents make a distinction between academic and core subjects?

Question 16: Do you think students work harder in subjects where there are exams?

Question 17: Can a student go on to grade eight art if he failed the grade seven level?

Question 18: How would you describe the difference between core and academic subjects?

Question 19: In your opinion what do students learn from taking art?

Question 20: Should art history be included in junior high art?

Question 21: Do you think art should be an option?

Question 22: Why is art offered in the schools?

Question 23: Could you describe the art facilities in your school?

Question 24: In your opinion what physical features and what equipment is necessary for the art classroom?

Question 25: What would you consider to be the advantages and the disadvantages of teaching art?

Question 26: What do you think influences the quality of the art programme most?

Question 27: How do you feel about the art programme in your school?

Question 28: What advice would you have for first year art teachers?